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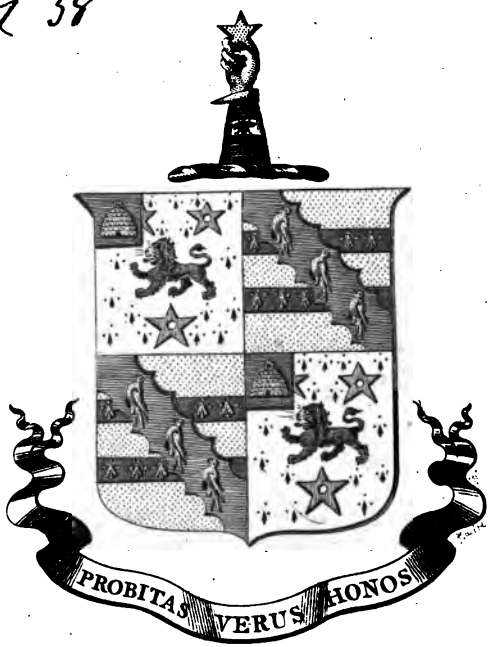

James Hansard.

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D.I.G.

FRONTISPIECE.

PUBLISHED MARCH 1822, BY T BOYS, 7 LUDGATE HILL.

Engraved by W. Cooke Junr

Memoranda,

ILLUSTRATIVE

OF THE

TOMBS AND SEPULCHRAL DECORATIONS

OF THE

EGYPTIANS;

WITH A

KEY TO THE EGYPTIAN TOMB

NOW EXHIBITING IN PICCADILLY.

Also,

Remarks on Mummies,

AND

OBSERVATIONS ON THE PROCESS OF EMBALMING.

"Quelle puissance et quel art a fait d'un tel pays la merveille de l'univers, et quelles beautés ne trouveroit-on pas, si on pouvoit aborder la ville royale, puisque si loin d'elle on trouve des choses si merveilleuses!"

Bossuett, dans son Discours sur l'Histoire Universelle.

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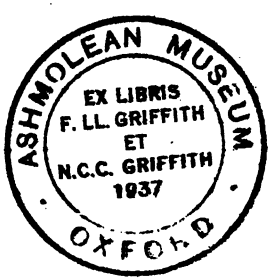

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PREFACE.

In presenting the following remarks upon the mythological character of the Royal Egyptian Tomb, the Author feels no common apprehensions of being classed as presumptuous and pretending. He fully appreciates the danger and difficulty of coming forward with any explanation upon a subject that seems to be exclusively the province of the most elaborate learning; but he has only sought to explain the glimmering lights of history, by the aid of important recent discoveries, and thereby endeavour at eliciting truth upon a subject confessedly abstruse. And this object, therefore, will not only preserve him from mortification, if his conjectures and deductions are proved unfounded, but will fill him with pleasing gratulation, in case his Essay should lead to a better and more useful consideration of so venerable and interesting a subject: conscious of the obscurities hanging over it, he has ventured to touch only a few detached parts of the great circle of Egyptian science, well aware that even on their hieroglyphic symbols, sepulchral

honours, and embalming, little more can be done, than to present an analysis of their consummate perfection in these arts, the consideration of which also may lead to a beneficial appreciation of their religious tenets, mysteries, and character.

M. Belzoni has perhaps done well (with the claims to fame his successful enterprise has secured for him, and the useful details he has published on the known and accurately described scenes of his labours) to bound his communications to points of such real interest, and carefully to avoid a field wherein all is debateable ground. He will not, therefore, regard as a trespass, an endeavour to decypher the characters of the Tomb, and to consider them as furnishing a valuable clue to the secrecy of Egyptian mythology. So much has his perseverance and characteristic energy effected for the literary and antiquarian world, in bringing to light these beautiful and unparalleled sepulchral chambers, that every attempt to unfold their meaning, and every successful addenda to our knowledge of Egyptian symbols from their mystic forms, will ever be connected with his successful discovery and name. And however laborious the endeavour to reduce their varying memorials to an alphabetical form, at present appears; however common it has been to view their learning as overrated, their symbols as foolishness, it is presumed that each link which has of late years been traced through their continued chain of arts and sciences, has proved, that Egypt, in the earliest ages of the

world, had possessed herself of the most valuable secrets of nature, and applied them to those manifestations of science in her sculptures and embalming, which still remain for our examination, and prove her superiority over us. This alone should stimulate us (with our present great advantages of exploring her catacombs, measuring and penetrating her pyramids and mystic recesses, and of enriching our country with her sculptures) to pursue ardently the bright and glorious path of knowledge, which can be traced in its radiant track through the multiplied centuries of Egyptian annals, until it is lost in the early post-diluvians of the primeval ages of the world.

OBSERVATIONS

ON

THE TOMB OF PSAMMIS,

DISCOVERED IN THE VALLEY OF BEBEN EL MALOOK, AND OPENED BY M. BELZONI.

THE sculptures and paintings of this magnificent sepulchre are so numerous and important, that their investigation promises us the most pleasing and useful results in the consideration of the arts, symbols, and sacred mysteries of Egypt; and the representations in this sepulchre are the more deserving our attention, as a long series of ages had almost, if not altogether, secluded them from our inspection. These secrets are here laid open to our eyes, but still covered with that hieroglyphic cloud through which we dimly discern the allegories which they conveyed. But even if for ever closed to our understanding, yet is there in our nature a tone of peculiar and unutterable interest, as our mind has presented to its contemplation the toils and labours of her fellow mortals in this scene, at so highly venerable a period as that of the Pharaohs, Isaiah, Nebuchadnezzar, and their contemporaries

recorded in Holy Writ! Beings hitherto read of, and felt, as passed away into that oblivious gulph, which covers alike the past and the future from our view. To have, therefore, restored to our eyes such ancient records of this busy frame, embodied in sculpture and painting, fresh as when touched by the workmens' hands, is of itself a great and inexpressible privilege; for as they are presented to our feelings and understanding, it annihilates the vast space of time between ourselves and the era of their existence, the heart flows forth in eager surmise, and would learn the dread tenets of those mystic days of yore; still more are we irresistibly drawn to their contemplation, as they embody the yearnings for immortality; the hopes and fears, and all the thousand glorious harmonies that link the struggling spirit within us—to the awful eternity it is hourly passing onward to experience! Each portion of the varied sculptures contains something to examine, to compare, and to fix our thoughts. Accustomed to see the efforts of modern skill and science commence their progress to decay, ere the eye is faded which designed and elevated them, we feel our hearts vibrate to the consideration of those days of wonder, when the hands of man formed such buildings as appear exempted from the rule of universal change.

The times, indeed, are passed away. The piles themselves stand alone in the vast solitudes of space. The whistling wind bears around them mystic sounds,

as if whispering forth their dread secrets; and we cannot withdraw the curtain that hides their dark language from the eager questionings of our hearts! But the hope still clings to us, which makes us strive to pierce the veil; some gleamings of light encourage and lead us onward to perseverance in the laborious task; and the accession of subjects for the pursuit which is developed by the newly-discovered Tomb, call forth every faculty of analysis and examination. The symbols which it contains are most curious and numerous; their colouring is also very important. The mode of using their colours, their virgin tints, the process of the sculptor, stand before us; the labours called forth in designing and covering passages, halls, and chambers, with such innumerable figures and symbols; the arrangement displayed throughout, which has ensured a preservation the most complete; these evidence the judgment and skill exerted, and strike us more forcibly upon our first examination of the subject, than even the historical importance of the details. The characters and animals present many analogies with former collections, and also a great number perfectly new; a classification of them, although troublesome, would perhaps elicit some very important links of these hidden secrets: and the animals and birds are extremely worthy our attention; for the Ibis, which hitherto has been much discussed, is here presented in its coloured plumage; the Taderna or Sheldrake, associated with the Phylactery of the King, appears every where;

the Bee, emblem of Apis, and of Royalty; the sacred Bull, marked as if identically drawn from the description of Herodotus, with a great number of other subjects, are all revealed to our examination and scrutiny. From these, the contemplation hastens to the forms and features of the tenants of the Tomb—contemporaries and actors in this busy world. There may we consider the chosen Son of Israel, the Persian and Babylonian, the Egyptian and Ethiopian, not as in our fancy, but in the true lineaments of their native forms, when the Assyrian Empire was the Queen of Nations; and that divine scheme of mercy was manifested in India, which has progressively carried forward its heavenly plan, towards the time of calling in all the nations of the earth to the fullness of its mercies. Would we know a small part of the graciousness of this heavenly gift, where can the lesson so impressively be studied as in this chamber of death? Every decoration and every emblem breathes forth an invocation to that undivulged world, that *Mother Earth*, which was so obscurely veiled from their anxious eye. What were their hopes and fears, it seems probable we may collect some traces of in this mysterious Tomb, which designates expressively those of its royal author; by proceeding attentively with him, and remarking the various changes of *emblems, dress*, and *appearance*, as their successive gradations evolve in these mystical delineations. Previously to entering upon this interesting but highly conjectural subject, it may be de-

sirable to make a few observations that will explain the origin and illustrate the basis of the remarks thus submitted to the public. No individual can be more deeply impressed with the uncertain character of every proffered explanation of hieroglyphical delineations, than the writer himself; or more strongly admit how necessary the utmost caution becomes, in framing systems upon such slender materials as all the data hitherto collected of ascertained Egyptian symbols can supply; but these arguments, which are all powerful when urged against a philosophical disquisition on the subject, may be viewed as inapplicable against prosecuting what are merely hints and suggestions upon a particular and popular display of Egyptian magnificence in this Royal Tomb. These observations also originated entirely from the destitution of any thing like an analysis or explanatory guide, whereby the spectator might acquire the most limited conception of the singular scene which the chambers of the Tomb display. It therefore results that hundreds, nay, it may be said thousands, retire from its extraordinary figures and compounded symbols with disappointment, instead of experiencing that reflective impression which the knowledge of these delineations, as pourtraying the sensations and belief of many millions of their fellow mortals on the important subject of a future state of existence, will ever excite. The power of *demonstrating* their true meaning, indeed, *is wanting;* and it

may be urged, that the present observations can only propound conjecture, and leave the subject in the same doubt which has continued to cloud the efforts of mankind for so many ages—of that, the public will be the best judges; this sketch is made in the desire and hope of supplying an agreeable and probable companion to an exhibition of such unequalled interest and curiosity as the Tomb presents. A few remarks upon the most frequent and recognized of the emblems it contains, may attract our respect and attention to those which are unknown: for the extraordinary appearance of the compounded forms and hieroglyphics which present themselves on entering the chambers, quite perplex and surprise the spectator, who is unaccustomed to the consideration of Egyptian antiquities, and not unfrequently excite an impression of their being a vast collection of unnatural and unmeaning combinations. Such, however, would be a very erroneous conclusion, if we may judge of them from the mystic secrets of the few which are universally recognized, and which being impressed upon every part of these walls, are briefly explained in conformity with the opinions of the most esteemed writers on the subject. To enter more generally upon the hieroglyphic symbols, would occupy too much space, and swell these pages beyond the wishes and patience of the reader. The most popular and generally used, are therefore the only symbols selected for the present exposition.

And first should be noticed the Human Form with

the Hawk's head. (Frontispiece, Fig. 1.) This deity presents himself every where, in junction with the hero, as his tutelary guardian. In the scene of Judgment, he presents him to Osiris; he gives him the same protecting introduction in the magnificent scene of Osiris receiving the hero on his throne. He presents him in the Hall of Beauties, to the collected deities of Egyptian worship; and in the curious procession of captives, he appears conducting the rescued Egyptians. In every part of the Tomb, he is immediately recognizable. According to Dr. Young, he is termed Arueris, the son of the Sun, and appears as the tutelary genius of Egypt, in intimate union with Osiris, to whom the Hawk was dedicated, and of whom this figure was probably viewed as an essence and emanation. The brightness of the eyes of the Hawk, the power he possesses of contracting or dilating their pupils, and the strength and vigour of his wing, were the leading features that consecrated this bird to their chief deity, from whence it is also a most frequent symbol and ornament in the Egyptian Temple.

The Globe, with the winged Serpents, (Frontispiece, Fig. 2.) is one of the most universal symbols. The Circle, or Ring, or Egg, or Globe, was a symbol of *the world.* In its largest signification, it was also of the universe. It is also thus spoken of in the writings of Hermes Trismegistus: "God is a circle whose centre is every where, but whose circumference can no where be found."

The winged Serpent Cnuphis, or Cneph, was esteemed the good genius, the creator of the world, the Agatho dæmon, and enters largely into the whole range of Eastern mythology, and it is singular that the Hebrew word for it signifies "Seraph;" he was worshipped in a Temple shaped like an egg, and is represented coiling round a globe, or egg; which symbol adorns the fronts of the most majestic Egyptian Temples. According to Horapollo, the blue colour of Cneph denoted the firmament; and his yellow scales, the golden stars with which it is studded.

The Scarabeus,* or Beetle, (Frontispiece, Fig. 3.) also claims our attention, as connected with every stage of this sepulchral delineation.

According to Plutarch, these insects casting the seed of generation into round balls of dung, as a genial nidus, and rolling them backward with their feet, while

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* The superstitious veneration to the Scarabeus, appears very ancient and universal, as De Pauw states it to have been common to the Ethiopians; also in the holy Cricket of Madagascar, and even among the Hottentots, who look with veneration on the persons over whom the Scarabee with golden rays, the Cantharides, chances to pass. In the writings of St. Ambrose, he has frequently compared the Messiah to a Scarabee, without leaving us the shadow of a conjecture on what such a strange comparison could be founded. In many parts of England, the song of the Cricket is likewise considered as propitious; and many persist in preserving these insects, although their shrill and monotonous noise is most disagreeable.

they themselves look directly forward, are considered Solar Emblems. As the Sun appears to proceed through the Heavens in a course contrary to the signs, thus these Scarabeii turn their balls toward the West, while they themselves continue creeping toward the East; by the first of these motions exhibiting the diurnal, by the second, the annual motion of the Earth and Planets. Dr. Clarke noticed it on the sands in the neighbourhood of Rosetta (as it is soulptured in the Tomb) impelling the ball of dung in which it deposits its eggs.

This insect, of which there is a Colossal figure in the British Museum, was also a type of Spring, of fecundity, and of the Egyptian month anterior to the rising of the Nile, as it appears in that season of the year which immediately precedes the inundation. According to Plutarch, soldiers wore it upon their signets as an amulet; which may account for the numbers of them found, and the coarseness of their workmanship. M. Lecour has a singular and striking explanation of this passage of Plutarch; that the Scarabeus, which name he states as the soldier's amulet, was the Fly of the desert, the terrible Zimb of the Arabians, and the Zebb of Chaldea, which gives its name to those tracts it renders deserts, to war also, and to the sword. Thus the ring inscribed with the Scarabeus, and often with the Scarabeus alone, symbolized in Egypt, the warrior, the man of the sword, and war itself. It is also viewed as a type of "the resurrection," in their mystic rites, being the first

animal seen alive after the Nile retires. In various monuments preserved by Montfaucon and M. Caylus, the Egyptian women are seen feeding the Scarabeii on tables or altars, which probably represents their mode of drawing auguries from them.

The celebrated figure of the Circle and Cross, or Crux Ansata, (Frontispiece, Fig. 4.) which accompanies so universally the statues and scriptural figures of Egyptian delineation, is compounded of the Circle, signifying preserver of the world; while the wisdom which governs it is represented by the τ, monogram of Mercury, Thoth or Pthah; it is seen in the hands of almost all the Egyptian statues. The archetype of this symbol may probably have been a key; it has also been termed the Key of the Nile: such were in use among the ancients, and generally appear fastened to a ring. It means, "Living, Eternal Life." Kircher expresses it to consist of the letters, φ τ, denoting Pthah, a name of Mercury, as a conductor of the souls of the dead, and therefore used with reference to a state of existence after death.

The Staff, or Sceptre of Life and Power, (Frontispiece, Fig. 5.) is seen equally common with the handled Cross in the Egyptian deities; it is expressed by a staff, having a pointed head for its handle; the eye expresses the watchfulness of the divine nature—and the united emblem, its security and dominion.

The emblem of Stability would appear to be borrowed from the most ancient of symbols; the Pillar

of Seth, or Hermes, on which tradition has inscribed the inventions and knowledge of the human race. The name Seth, radically implies to rest in immobility; and the form of the column signifies fixedness and solidity. The four lines that mark its upper part, express the sacred number four, and form the square; and the further signification may be suggested of its embleming the four great deities, Osiris, Isis, Horus, and Typhon, with their immutability in the Hermaic Column.

The Egyptian Apis, or Mnevis, the living object of natural adoration, was studiously chosen black, the sacred colour; on his side was artificially impressed a white figure of the lunar crescent. Under this Bull they worshipped their great god Osiris; esteemed him the living representation of the deity, believing that the soul of the god tenanted the body of the animal, and deeming the Bull the same as Osiris. There is a delineation of the Bull, exactly according with this description, depicted in the Tomb; also a sacrifice of a sacred Bull, in honour of Psammis.

Isis, the great Egyptian Goddess, was adored similarly under the shape of a Cow, and the curve of her horns made the Lunette, or emblem of the Moon. These animals were venerated as the type of the above goddess, the great mother of the human race. In which character the animal is represented in the Tomb, surrounded with worshippers.

The sacred numbers of the Egyptians, recorded in their astonishing sculptures and statues, may also

interest and be worthy attention, in considering their probable root and origin; and it may be the more desirable briefly to enumerate them, as many excellent writers have been induced, by their coincidence, to ascribe a higher spiritual significance to the Egyptian triad than they are entitled to. From the enquiries of various writers on this subject, they appear to be 2, 3, 7, 8, 10, and 12.

In the number 2, we recognize Adam and Eve, the great parents of the human race, appearing again, after the deluge had swept away the whole race of man; in Noah and his consort. In the destruction of the old world, and the reproduction of the new one, is involved the whole basis of Pagan mysticism and idolatry, which concludes the same invariable *circle* of creation, maturity, and destruction, to revolve onward through all eternity. Thus, what Adam was, such was Noah, and such was the first great parent of every successive world. These pair, as the male and female principle of being, have been the grand objects of Pagan idolatry in every country, under every clime, and by whatever name they are distinguished. The mighty images of India, the rude sculptures of Easter Island, and the other Isles of the Ocean, as well as the Colossi called Memnonian, now in the plain of Thebes, all typify and represent these primitive pair, and were transferred by their worshippers to the Sun and the Moon, to earth and mind, and to all the multiplied male and female symbols of Egypt and the East.

The number 3, also had its root in the family of these first pairs. In their three sons, which are the foundation of the *Trinity of Paganism*; which can never be viewed as a corrupted tradition of that holy triune God, which is the object of the Christian's reverence and worship. In the Egyptian, Persian, Indian Triad, and in every Heathen land, they represent always the beneficent, and *an evil principle.* The Egyptian mythology has Osiris, Isis, *Typhon.* Persia has Oromasdes, Mithras, *Ahriman.* And India has Brahma, Vishnû, *Siva.* These are borrowed from the three sons of Adam; Abel, Seth, and *Cain.* Also from the three sons of Noah; Shem, Japhet, and *Ham.* Thus evidently recording, in their traditions, and in the knowledge of their respective characters, the murder of Abel by Cain, which, as well as the deluge, has always been connected with this third evil principle.

No. 7, has always been a sacred number in every land. In the days of the week, in the sacrifices of Balak, and also in the three sons and three daughters of Noah, preserved with himself in the ark, which was the symbol of the great mother, or Noah's wife.

No. 8, is described by the oldest writers as the sacred Ogdoad, or parent gods of Egypt, and present again the patriarch Noah, and his wife and family, surviving the deluge; which event is commemorated in the constellations framed to this day on our celestial globe; whereon appears Noah, as the sacrificer, the altar, the dove, the raven, the argha, or ark, in

which he was preserved; the fish, the river bursting forth from the dark abyss, and many other diluvian symbols, which mark the early apostasy of the human race from the worship of God, to the adoration of the heavenly bodies.

No. 10, was clearly derived from the distinct remembrance of the ten Antidiluvian generations. Traces of its universal recognition may be found in Chaldea, and in India especially, in the ten avatars.

And thus 12 was recognized as a holy number, from adding the first great pair, or their symbols, the Sun and Moon, the mysterious, and ancient of days, mind and matter, with the ten accredited incarnations, or manifestations of the Deity.

These numbers may be traced as appearing in the representations of the various ceremonies, rites, and mysteries, of the Tomb; and in the first chamber or hall, may be seen an instance, wherein is represented, by M. Belzoni's statement, a row of Mummies lying on frames. It appears that these are just twelve representations of the Corpse reposing on the Lion's Couch—which is one of the Egyptian deities; and by its living form, may represent that it is only a temporary suspension of life, about to be resuscitated by the rite of acceptance to immortality, and which symbol numerically accords in number with the first great pair, and their successive incarnations.

THE ENTRANCE OF THE TOMB.

The account furnished by M. Belzoni of each chamber, is carefully preserved, and enclosed within [""], that it may form one subject with the analysis which follows, as in many instances the observations could not be understood without so desirable a guide.

All the references to Plates, refer to the large folio volume of Plates accompanying M. Belzoni's Researches, excepting where the word "Frontispiece" occurs, they will then be found in this book.

"IMMEDIATELY within the entrance into the "passage, on the left hand, are two figures, as large "as life, one of which appears to be the hero "entering into the Tomb. He is received by a "deity with a Hawk's head, on which are the Globe "and Serpent. Both figures are surrounded by "hieroglyphics; and further on, near the ground, "is a Crocodile, very neatly sculptured. The walls "on both sides of this passage are covered with hiero-"glyphics, which are separated by lines from the "top to the bottom, at the distance of five or six "inches from each other.

"The ceiling of this first passage is painted with "the Eagles, as in *Plate* 2."

It is probable that this door emblemed the gate of the grave, guarded by Anubis, the God of Obsequies, who receives the soul on entering the grave. The emblems he is holding, combine the three great

principles of the mysterious Cosmogony of Egypt:—the Agatho dæmon, in the winged Globe, which preceded all things; the Globe itself, an Egg, the emblem of the Sun and Osiris; the Scarabeus, type of Isis, also of the future life. (Frontispiece, Fig. 3.) The evil principle, typified in the Crocodile, may perhaps infer its accompanying the soul, until the final award is made upon its life. The whole passage is replete with interest, and contains a mass of hieroglyphics which are indefinable; but their classification between parallel lines, establishes the mode of reading them, from top to bottom, and then commencing on the next line.

The ceiling presents the tutelary Vulture; its wings expand from side to side, and each foot bears a Ring, with a splendid feather, supported by a handle. These feathers are black, white, and red, striped alternately, and appear attached to the mediating deity, whom the soul invokes, in order to pass, through its means, into the elysium of the blessed. According to the important key formed by Dr. Young, the symbols over the Vulture's left wing are "The good God, the giver of comforts to both regions; Psammis, the brilliant and joyful, the living." Over the right, "The son of the dispenser of delights! Necho, the companion of the Sun." The Vulture appears attired with the head dress, as in the character of the mediating deity.

It should here be observed, that it cannot be decided

whether this magnificent excavation is really the identical Tomb of Psammis, the son of Necho, or of Pharoah Necho, and formed by the affection of his son; many emblems would induce the latter opinion, particularly as the titles and honours of Psammis are those usually appropriated to the living monarch by the Egyptians; and those accompanying Necho, are usually referable to the dead. The ornaments also of an historical nature, as in the procession of the captives, are particularly and clearly characteristic of Necho, and recorded in his reign; but throughout the Tomb, the associations are so intimately blended, that it is not possible decisively to fix the person in whose honour it is built, and whose sarcophagus it contained. This mode of blending together the titles of the father and son, is also similarly adopted in the names of Tithous and Memnon, which, whether fabulous or historical, appear invariably in conjunction upon the Colossi, and the buildings of the Memnonian plain, upon the temple of Luxor, and also upon various other Egyptian monuments.

"Beyond the first passage is a staircase with a "niche on each side, adorned with curious figures, "with human bodies, and the heads of various ani- "mals. At each side of the door at the bottom of "the stairs, is a female figure kneeling, with her "hands over a Globe. Above each of these figures "is the Fox; which, according to the Egyptian cus- "tom, is always placed to watch the doors of sepul- "chres. On the front space over the door, are the

" names repeated; on each side of which is a figure " with its wings spread, as in *Plate* 3."

This staircase presents a great assemblage of subjects, all bearing upon the passage of the soul through the gates of death to life, and connected with intercessory deities, which are honoured by their being ranged in the two niches on each side; most probably they represent the good and evil genii, according to which, the soul, as soon as it enters the Tomb, has to encounter the pains of the grave, that is, the appearance of genii, who put to it questions, and then lead it to judgment. The ornaments around may represent various offerings; it is at this point that they frequently appear on mummies; the figure kneeling, appears as Time, or Chronus, with the Circle or mystic Serpent, emblem of Eternity. A somewhat similar figure on the Lethcuillier mummy is ascribed to Cybele, in her earthly character; and in that representation emblemed the stage of the body ere it had passed the confines of Judgment; above this figure, in the attitude of watchfulness, is the guardian of the Sepulchre. Over the door is spread the most striking decoration of this staircase; the tutelary winged goddess *Rhea*, surmounted with emblems, which, explained by Dr. Young, expressively point out her office in this symbolic representation: " Everlasting honour to the powerful goddess, the daughter of the good genius, that attends on the commands of the greatest of deities; the *directress* of the son of him who dispensed comforts to the upper and lower

countries." The names of Psammis and Necho are on each side of the goddess, under which are two enlarged Phylacteries of the names of Psammis and Necho. The same goddess is represented on each side, covering the symbols with her wings, and having part of the inscription repeated; the whole representation very strongly marks the offering and obtaining of the intercession of the inferior deities, and their praying attitude deprecating the pains of the soul in the grave. The inscription expressing this goddess as the directress of Psammis, would more strongly mark the erection of this Tomb by him, in honour of his father, as it conveys a marked impulse to an act of filial reverence, which would scarcely have been called forth by the appropriation of the Tomb to his own obsequies. These names are surmounted by Globes, and very rich stools, or perhaps altars for offerings, are placed underneath them, as well as under the two protecting figures.

"Next is the second passage, on the right hand "side of which are some funeral processions, appa- "rently in the action of taking down the sarcophagus "into the Tomb, the usual boat, which carries the "male and female figures upon it, and in the centre, "the boat with the head of the Ram, drawn by a "party of men.

"The wall on the left is likewise covered with "similar processions; among them is the Scara- "beus, or Beetle, elevated in the air, and supported "by two Hawks, which hold the cords, drawn by

" various figures; and many other emblems and " symbolical devices."

The sarcophagus and body proceed toward the place of judgment. The boat with Ram's head, the emblem Pthah, or Ammon, soul of the world. On the left are apparently the inferior deities; and in the under line, two boats drawn by the Scarabeus, emblem of Horus, the guardian divinity at the entrance of the sanctuary.

The Scarabeus is also the symbol of the subterranean solar deity, as well as of the resurrection; between the boat and the door, is the sacred Serpent, the symbol of the spirit of the universe, the Lord of Life and Death; and Osiris, with the Staff of Power, the symbol of providence and justice.

" The well or pit. The figures are nearly as " large as life; they appear to represent several " deities, some receiving offerings from persons of " different classes."

It appears most probable, that the scene presented around this well, is the place of judgment. Each side apparently exhibits Osiris on his throne, in white, as Judge, with the flagellum, or scourge, and crook. He is in the centre of the compartment, and on each side the hero is presented by a tutelary deity; the figures represented in the plate are Anubis and Isis; there are unquestionably on three parts of this pit, which are not described, other personifications, which, perhaps, comprises the number of intercessors which are generally in this representation, eight.

" Next is the first hall, which has five pillars in " the centre; at each side of which are two figures, " generally a male and a female deity. On the right " hand side wall there are three tiers of figures, one " above the other, which is the general system " throughout the Tomb. In the upper tier are a " number of men pulling a chain, attached to a stand- " ing mummy, which apparently is unmoved by their " efforts. The two beneath consist of funeral pro- " cessions, and a row of mummies lying on frames " horizontally on the ground. On the left, is a " military and mysterious procession, consisting of a " great number of figures, all looking towards a man, " who is much superior to them in size, and faces " them. At the end of this procession are Jews, " Ethiopians, and Persians. Behind them are some " Egyptians, with ornaments, as if captives rescued " and returning to their country, &c. *Plates* 6, 7, 8."

In this apartment are contained subjects of most peculiar interest; most probably, by personal inspection, the progress of the scene would develop itself through the characteristics of the deities, which on each side of the pillars are receiving the hero whose Tomb they adorn. Around its walls are depicted the glorious actions of his reign; and herein we may with much reason consider the Tomb to be Pharoah Necho's, whose character and name appear, as the historic tablet of the procession combines the captives of Judah, Ethiopia, and Babylon or Assyria, over which kingdoms he triumphed, and the tutelary genius

of Egypt, with the Hawk's head, appears in the group; another procession is conducted on an enormous Snake, the emblem of the good Genius: all the emblems lead to the front facing the entrance, which exhibits a magnificent display of the supreme deity of Egypt, receiving the hero on his throne.

"It consists of four figures, as large as life; the "god Osiris sitting on his throne, receiving the "homages of a hero, who is introduced by a Hawk-"headed deity. Behind the throne is a female figure, "as if in attendance on the great deity. The whole "group is surrounded by hieroglyphics, and inclosed "in a frame richly adorned with symbolical figures. "The winged Globe is above, with the wings spread "over all, and a line of Serpents crown the whole. "*Plate* 19."

Osiris is here enthroned in his glory, as king of the gods; the hieroglyphics above his head declaring him the sacred father of the protecting powers, living, unalterable, reigning, and ministering. His throne is on feet, in the appropriate shape of the emblem of Stability, (Frontispiece, Fig. 6) with those of Eternal Life (Frontispiece, Fig. 4.) and Dominion (Frontispiece, Fig. 5.) intermixed. The seat is a cube bordered with intersected colours, and covered with an ornament shaped as a heart. The Persea, Plutarch says, was consecrated to Isis; its fruit resembling a *heart*, the symbol of Egypt, and its leaves that of a tongue. In one corner is an emblem similar to the springing Lotos on the similar seat of the Colossus on the plain of Gournou. Osiris is attired in all his emblems of

Dominion; the face azure blue, stated by Herodotus as the sacred colour; the form white, expressing a singular boldness and strength of position. The union of form may symbolize the supreme Hermaphrodite Deity of Egyptian worship. He bears the flagellum and sacred crook, and wears a necklace and bracelets. The countenance is marked with severe dignity and expression, very majestic, without passions, unalterable, and *alone*. The hero is attired in more splendour, and appears to have received those attributes which confer on him the privileges of immortality, and recommend him to the acceptation of the god. He now wears a necklace, and bracelets, and belt, inscribed with the hieroglyphic of his name, and has the Asp Basilisk, emblem of Eternity, attached to his head dress, and two Asps to an ornament hanging from his belt; his left arm bears the flagellum, the right is respectfully presented to Osiris; the whole figure is highly marked with awe. He is attended by Arueris, the son of the Sun, who embraces him with one arm, the other holding the Crux Ansata, and wearing a robe ornamented with the heart stripe, conformably to the seat of Osiris. On the platform of the throne, which is raised upon feet, and behind the seat of Osiris, is an attendant goddess, with mystic symbols and peculiar form. Indeed every part of this magnificent display evidences the importance of the reception of the hero. The phylacteries of his name are in the same line with the symbols of Osiris, and are here first presented on the white or sacred

colour, instead of yellow, as before. The Agatho dæmon, and emblems of Power, Stability, and Eternity, fill the upper line, as a frame. Above which are ranged a numerous row of the Asp Basilisk, and Globe, which present the appearance of a rich and regular cornice. Whether we examine the character, form, and throne of Osiris; the hero with his tutelary genius, or the accessary symbols and ornaments of the delineation, they display a rich variety of colouring, a power of accurate expression of countenance, and a very interesting conception of the awe and sacredness which the Egyptians entertained upon the judgment of the soul in its eternal state.

"Straight forward is the entrance into another "chamber, with two pillars. The wall of this place "is outlined, ready for the sculptor to put his figures. "There are great varieties of symbolical figures of "men, women, and animals, apparently intending to "represent the different exploits of the hero to "whom the Tomb was dedicated."

The emblems of this chamber are equally interesting with any of the preceding, and most probably refer to those events in Necho's life, which were considered most beneficial and glorious, and also other sacred exhibitions connected with the reception into bliss: indeed the boats and figures which are sketched, the frequent recurrence of the Bull Apis, and other symbols, infer principally this subject: and the colour of the room, being the sacred white, most probably typified the purity acquired by the soul from the ac-

ceptance of the deity, and evinces that its outline appearance is not so much an imperfect state of execution, as the analogous progress of the mystical scenes developed upon the walls of the Sepulchre. In the view taken of this interesting part of the Isiac mysteries, it represents the purification of the soul to eternal life.

"On going out of this chamber into the first hall, "is a staircase, which leads into a lower passage; "the entrance into which is decorated with two "figures on each side, a male and a female, as large "as life. The female appears to represent Buto; "the name is followed by her relation to the 'great "god.' A most remarkable circumstance about the "figure, is the tight drapery, which is divided into "irregular hexagons, without any regard to the alter-"ation of their form by the projection; and this "disproves the argument respecting the flatness of "the carpet or baize, as inferred from the division of "its surface into squares. Again, each perpendicular "or oblique series of hexagons, contains an inscrip-"tion with the name and titles of the 'good God, "Psammis the son of Necho,' in compliment to "whom, she is dressed in his livery. She holds the "king's hand with her left, and with her right she "presents to him a breast-plate which hangs round "her neck, and which seems to be the Alethia' or "'truth' of Diodorus, who tells us that the President "of the Judges wore 'a breast-plate adorned with "jewels, which was called truth,' and, delivered the

" sentence of his colleagues by the form of touching " the successful party with the symbol of justice " which he wore."

The king, now about to enter the regions of immortality, is gracefully covered with a transparent linen falling from his shoulders. The ovals of the names are again printed in white, and he is *now* invested with a necklace of rainbow hues, of the greatest splendour and lustre; two rows are radiated in azure, light blue, white, and pink; between them is an ornament as a chain, composed of the hieroglyphic of Stability, or three crosslets, alternately with a heart, on a blue ground. The sacred Asps adorn his head and belt; and his feet have sandals, fastened with yellow and azure metal rivets. The transparent linen displays the tints of flesh graduated as it has a single or double fold upon the limb, and proving the painter could easily have copied the true tint and colour of flesh, instead of the unvarying red, had he not been bound by directed rules. The appearance of the figure marks the added emblems of his glory. The necklace, symbols of Stability, and the heart, indicate its renovated state of bliss, and its immutability, which is sealed by the touch of the breast-plate recorded by Diodorus, as completing the mysterious rite.

It is deserving of notice, that a female figure in tight drapery, with the chequered squares continued throughout, without any regard to the alteration of their form, appears also upon Letheuillier's mummy in the British Museum. The many coincidences between

the representations on mummies, their sarcophagi, and the papyri, with the paintings in the Tomb, is apparent in this, as also in a variety of instances.

" On the wall to the left, on entering the passage, " is a sitting figure of the size of life: it is the " King on his throne.

" In the attributes and account of the hieroglyphics, see the Article I. of the Appendix to the " Atlas."

In this the King, having entered the abodes of bliss, is seated on his throne, which is the mystic cube, and which has the heart covering, according to Plutarch, the emblem of Egypt, and the sacerdotal ornament of the Lotos. This being the symbol of Eternal Life, may it not here, and also in all the similar points of recurrence, typify the Plant of Life, the seed of which is in the hearts of all men, and which, in its various emblems and symbols, has entered into the mythology of every race of man? He wears an amulet suspended, which marks an obelisk; the hieroglyphics also express, " distinguished by the erection of an obelisk;" and in historic conformity, Pliny records that an obelisk transported to Rome by Augustus, and set up in the Campus Martius, was erected by Psammeticus or Psammis. It still adorns the Piazza del Popolo at the entrance of Rome; and has the hieroglyphic oval name on its most ancient or centre line, as is displayed throughout this sepulchre. The tutelary Vulture, without the mediatory feather, soars over the King, with hiero-

glyphics expressive of her superintending power. In his hand he now holds the mace of Joy and Thanksgiving; the hieroglyphics in it express, "The good God; the giver of comforts to both the regions; the protector of religious rites; the King Osiris Psammis, the son of Necho, the companion of the Sun and of Osiris." The vertical column behind the King, declares him "The minister of the Gods, the living, the established, the powerful, the noble like the Sun, the everlasting;" and before him upon an altar, is an offering presented, and hieroglyphics, declaring that "the Priests attendant on the ceremonies of the good God, do him honour by these rites, the living, the mighty, the benefactor of the country."

His dress is again varied by an intermixture of white; and the whole delineation is highly elucidatory of the advanced honour of the subject of the symbols.—"*Plate* 1."

"On the upper part of each side of the passage, "is the history of the hero divided into several "small compartments, nearly two feet square, con- "taining groups of figures eighteen inches high. "The King is seen every where standing on heaps "of corn receiving offerings. Farther on is a small "staircase, where the sacrifice of the Bull is to be "seen, as in *Plate* 13. From this is a passage to "the Room of Beauties: the sides of the doors are "most beautifully adorned with female deities, sur- "rounded with hieroglyphics, the Lotos both in bud "and full bloom, and the Snakes as in *Plate* 17."

Descending the staircase, is observed the sacrifice of a sacred Bull; which ceremony, together with the other subjects, symbolize the religious offerings, and character of the representation, most probably, as the King is also depicted every where receiving offerings—the whole may be explained as in his honour. The sacred Lotos in bud and in full flower, will describe the commencement and consummation of the soul's perfection. The Serpent, forms of the good spirit Cneph, and the ministering deities with the sacred flowers, declare the symbols of honour which conduct the King to the assemblage of the deities of Egypt, who in the next apartment are represented, each in their appropriate emblems, receiving him, and associating him to their number.

It is also in this passage that the hero appears receiving the all-important rite of purification, which is represented by pouring the sacred Nile water from a vase over his head; his arms have on the first symbols of the Initiation, the tzamid or bracelets; around his neck is the collar, simple and in bud—that is, divested of the angles—and only wearing the pearls which mark the glory, and the drops, expressing that knowledge descends from heaven. It is the first and chief symbol of his elevation, and accords with the Egyptian figures, that "knowledge descends as the heavenly dew."

In every part of the passage, there is proof of the importance of this rite. Psammis appears elevated above those who present him offerings as a divine

being; and the sacrifice of the holy Bull is here depicted before him, taking place in his honour.

"The Hall of Beauties follows. All the figures "are in such perfection, that the smallest part of "their ornaments can be closely discerned."

This room deserves the most minute examination, as it records the leading deities of Egyptian worship, and explains their characteristic symbols. The King is welcomed by each deity individually; also to the throne of Osiris, who alone is seated as supreme; the countenance, an azure blue. The King is accompanied by Arueris. The walls exhibit the sacred Persea leaves, the Lotos, and the Pomegranate, flowering around: no doubt these plants symbolize the reception into, and the enjoyment of, felicity and honour. The group of the deities, as well as the accompanying symbols and hieroglyphics, are very highly interesting.

"Farther on, is the large hall with six pillars, "containing on each side of it two figures as large "as life. The walls are adorned with the procession "and other symbolical figures; over the door in the "inside, is the figure of a female with extended "wings, as in *Plate* 3; on the right, a Cow of half "the natural size, with a number of figures under "it, which form a very curious group. Men car-"rying a long slender pole with a Cow's head, and "on the pole two Bulls, as in *Plate* 15."

The Hall of Pillars is most magnificent, appearing as a vestibule to the grand Saloon, or rather Pantheon,

where the symbolical representation displays the full splendour of the Egyptian Elysium. The walls are richly coloured with gold and azure, also the pillars, which present repeated appearances of the King offering presents to, and accepted by, the propitious deities. Apis as a Bull, and Isis as a Cow, are here adored by groups of worshippers, and the walls around are emblazoned with processions and symbols.

The Saloon with its carved Dome, representing the Firmament, doubtless typifies the larger world, *the Universe*, wherein, according to the Isiacal doctrine, the soul now finds its repose in the bosom of the one great Deity. The ceiling is decked with the Zodiacal representations, and the celestial Sun, not the terrestrial nor the subterranean Sun, but the eternal, uncreated light, the last object of all the mysteries; which, agreeably to their representations, crowned the initiated, with the abundance of eternal life, and the repose of all blessedness for ever. In one compartment the mysterious Agatho dæmon covers the whole circle; underneath, with tutelary deities shadowing them with their wings, (strongly reminding us of the cherubic symbols) are the ovals of Psammis and Necho's hieroglyphics; and in wavy rows, not coiled up, appears the sacred Serpent, the Lord of Life and Death, doing honour to the names. This splendid apartment, which is 31 feet 10, by 21 feet, is throughout decorated in the utmost perfection of mythological richness. Azure and yellow, red and white, are blended in pleasing profusion, all

symbolizing the ultimate and perfect repose of the soul, and its reception and deification. In this superb chamber rested the sarcophagus. This is sculptured, within and without, with several hundred small figures in Intaglio, coloured with *a dark blue*, manifestly the corresponding delineations with the walls of the sepulchre, and beautifully executed; when a light is put inside, it is quite transparent; it is 9 feet 5 inches long, and 3 feet 7 inches wide. Its thickness full 2 inches. The substance of the sarcophagus is a stalactitical carbonate of lime, approaching to arragonite, but of inferior hardness. It was placed over a staircase communicating with a subterraneous passage, leading downwards 300 feet.

Three other chambers branch out from this wonderful apartment; one was named the sideboard room, it contained beautiful representations, one of which, in *Plate* 5, appears on one of the pillars. This room is 25 feet 8, by 22 feet 10, and has a projection of 3 feet, in form of a sideboard all round, which was perhaps intended to contain the articles necessary for the funeral ceremony.

These deities, represented in *Plates* 4 and 5, appear very important at this part of the mystic scene. Nothing can be more striking, composed, and austere, than the figure of Osiris, in *Plate* 4. It affords a very important proof of the Egyptian conception of character, which can hardly carry to a higher point the idea of a superior and imperturbable dignity. Psammis or Necho is now apparently highly privi-

leged, and approaches the great Deity, as if partaking of his divine nature, instead of being a suitor at his throne. The symbol of Vulcanian or Pthah, the highest attribute, is here also added to his name.

The figure No. 5, in M. Belzoni's plates, although in the appendix expressed as Stability, would rather appear to be *Serapis*, the waker of the dead, who is represented as invisible, and having his face covered,—the emblem of Stability is most probably added as denoting the unchangeableness of the state which Death has produced; and its appropriation at this part of the mysteries, strengthens the supposition. The apartment, and this immense excavation, end with a large chamber containing an embalmed Bull; does not this fact immediately recal the similar discovery in the newly opened chamber of the Pyramid of Cephrenes, and probably infer that the highest imaginable honour to the deceased, was an association with the sacred and tauric form of the god Apis?

"On the right of the saloon, is a small chamber "without any thing in it, roughly cut, as if unfinished, "and without painting."

This room, or cave, was most probably so constructed, to bear a part in the great chain of allegoric mystery. In an excavation of this extraordinary extent, labour, and perfection, it is extremely improbable that any circumstances could occur which would preclude the completion of so very inconsiderable a portion of labour: let us rather conclude it was so intended to be left; and if we reflect upon the

highly mystic and sacred character attached to caverns, natural and artificial, that they form the very root of the whole basis of Eastern mythology, we may be at no loss to view this cell as the mystic adytum, which in their holiest temples and pyramids no doubt represented the sanctuary. Thus Rhea brought forth her son in a cave; Typhon was born in a cave; Jupiter, or Ammon, also in the Dictœan cave; and the most mysterious rites were performed within the dark recesses of a cave. Porphyry observes, that among the ancient mythologists, "a cave was symbolical of the world; the exterior part representing the surface of the earth, and the hollow interior, the great central cavity;" and that chambers are hollowed out, in imitation of the irregularities of a natural cavern.

Thus have we traced in these various chambers, the highly interesting fact of the belief of the Egyptians in immortality. The seeds sown, partake indeed of the deadly and noxious quality of their subtle and evil parent; and the splendid symbols which overspread these walls, show indeed the attributes of divinity, and of mimic cherubic grace; but they belong to deities who are the Moloch and Chemosh of the ancient mysteries.

To recapitulate the progress of these allegorical paintings. We enter the Tomb with the great triad. We pass the threshold of the grave with the tutelary Isis. Its bound is beautifully expressed by Time holding the mystic circle, as Time ended, Eternity began. The Scarabeus, or subterranean Apollo, leads the mediating deities to the Hades or pit, where Osiris sits

in judgment. The King, adorned by eternal attributes, is then conducted by Arueris to the throne of Osiris; and finally accepted by Isis, who, by the touch of the charmed breast-plate of truth, completes his initiation. The succeeding scenes mark his progress from glory to glory, until the magnificent display is finished in the splendid dome, the mystic type of the great universe.

THERE is no subject manifestly more difficult to speak of, than the initiation into the mysteries, which, instituted in honour of Isis, were not only transported into Greece, but eventually into Rome, and which historians record as maintaining an ascendancy over the public mind, in spite of every endeavour to repress them; they certainly testify the feeling held of existence after death, and of immortality; and if we credit the sentiments of Cicero, Plato, and others, they inculcated awe and reverence to the gods, and exemplary conduct towards men. It would incontestibly appear, that they clothed some abstract truths upon these subjects in most imposing appearances, and noble language; but whatever their origin and commencement might be, nothing could be more polluted and abandoned than the excesses into which they subsequently degenerated; nor can we with safety infer that they were imitative rites of the divine manifestations on Mount Sinai, or copies of any part of the Jewish ritual, as Dr. Hales considers in his Chronology, for every part of their construction

lays claim to some much older original, which struck out at the earliest periods of the post-diluvian settlers; flowed downward in intimate union with the mythological tenets of all the Eastern world. That the soul had deflected from its pristine purity, that it must pass through a purifying trial ere it could be restored to its primitive integrity; that this was a season of darkness and terror, from which ensued a purification of soul, and union of *mind with the great father!* appear to constitute the spiritual part of the regeneration of the mysteries. Whatever may seem in them pure, and of a salutary nature, is clearly imitative, and drawn from those earliest manifestations of the divine will, which before the flood, and in Paradise, as well as after, by the miraculous preservation of Noah, a teacher of righteousness, left not itself without witness in the world. But herein we shall find the strong and distinctive difference of the religion of Patriarchism, and the religion of Paganism, to consist. That the one displays the Creator pure and sublime, originating all things, material and immaterial, *light* and *darkness*, by his will, and commanding all things by his power; graving in the hearts of all, an unseen witness, that attests the laws of holiness and obedience, which, for his honour, and man's happiness, have always been laid down for his direction and performance. But man, fallen from his original purity, and alienated from his Maker, averse to curb his passions, and refractory to all ordinances which would strike at the root of the human heart, and cleanse its

evil propensities, has from the beginning, and particularly in the great apostasy at Babel, chosen to carve out his own plans, and to substitute *his* own system of regaining that spiritual life, which no power he possesses can stifle the wish for within his soul; hence then originated those baser conceptions of the Deity, which borrowing the abstract emblems of brightness, copied from the true worship, invests with them the gross materialism, and impure principle, which the systems of Paganism supply. Hence the mysteries taught that one self-sufficient Deity created all things; that all the gods, and all the various parts of the world, were members of the one great hermaphroditic deity, who was thought alternately to die and to revive. Thus Pythagoras taught "the universe as subject to endless revolutions, and as experiencing alternate destructions and regenerations." Hence the Brahmins taught, "That at the close of every mundane revolution, the whole universe, together with both mortals and hero gods, was absorbed into the essence of the one great hermaphroditic parent (who is represented of a black or azure colour, as is also displayed in the figure of Osiris receiving Psammis seated on his throne, in the finest painting of the Tomb); that during the intermediate period of desolation, he remained in solitary majesty, contemplating with intense abstraction, his own physical properties; and that when the appointed time of renovation arrived, he produced afresh from his own essence, the frame of another world, with all its subordinate hero gods, and

mortal inhabitants." This was the wisdom which the Egyptian priests communicated to Solon; the wisdom which the Stoic most strenuously recommended and maintained; and is the wisdom eminently conspicuous in the institute of Menû and Hindû writings. And these sentiments may in themselves sound imposing and specious; but the difference lies in one system having "God for its author, oracle, and end; and in Paganism having man for its author; demons and vestal deities for its worship; and for its end, lust and cruelty. That this picture is not overdrawn, must instantly be admitted, if we only reflect upon one clear proposition—Whatever the god or principle is, that is worshipped, such must be the object and aim of the worshipper's life to copy; and if such is the fact, we need only reflect, in the slightest manner, on the supposed lives and actions of all the deities of the Heathen world, immediately to comprehend how their revolting and unbridled lust must of necessity have been not merely connived at, but countenanced and encouraged. This short deduction is necessary to explain the reason why the analysis that will follow of the progress of the initiation, while it may bear the semblance of specious morality and purification, was in reality the source and abundant cause of infinite abominations; and it is slightly sketched as supplying in some degree a corresponding testimony and illustration of the mythological explanation attempted in the description of the paintings and representations in the royal Tomb of Psammis, which

doubtless exhibit the popular tenets held by the priesthood and country of Egypt, upon this very interesting subject.

The fragments whereby we may judge of the Isiac mysteries, are indeed so few and disjointed, that it is extremely difficult to present any clear delineation of their appearances or import; by some writers, these doctrines are most highly extolled; by all, they appear most carefully hidden; but whatever might be the principles of their origin, there cannot be any doubt of the dreadful corruptions which subsequently flowed from their performance in all parts of the world.

Upon entering the Temple, the aspirant is represented as proceeding with darkling and dubious steps along an obscure passage, exciting doubt and trouble within him—the way uncertain, his steps full of difficulty and danger, without a knowledge of that road to which he aspires.

Here the aspirants first washed their hands, in token of purification; and then the mysteries were read by a priest out of stone tablets. The threshold then is crossed of the mystic descent, and the mimic representation begins. The ancient authors describe it as a real descent into Hades, or the grave, and declare that the mind is agitated as in death; for in the grand mysteries, to die, and to be initiated, answer word to word, as well as "thing to thing." Nothing can surpass the horrors with which the ancient writers exhibit this first stage; it is a rude and

fearful march, through night and darkness, where all is horror, trembling, and affright.

Having approached the confines of death, says Apuleius, and having crossed the threshold of Proserpine, I was borne along through all the elements. At this stage a strong light darted in upon them, and discovered a statue of Isis, richly adorned; and the indecent phallic symbol of Egyptian worship. This light soon disappeared, and the aspirants were left to grope their way amid every demonstration of terror and scenic alarm. Virgil and Claudian speak of the rocking earth, its bellowing noise, the pealing thunder, and amid the deep darkness, the glare of torches, with the lightning's flash, and sounds of rushing waters.

To these horrors of nature, were presented every combination of canine and hideous forms and noises; monsters with threatening aspects appeared at intervals; and some authors speak of the baying of the infernal Hecate, or the triple-headed Cerberus, whose appearance and terrors in her canine form, are particularly declared. This probationary and mysterious trial, we may collect, continued for three days, according to the computation of the Oriental manner, and the supposed time that Osiris was inclosed within his mystic coffin. Thus the aspirants entered the mystic Hades the evening of the first day, and were not liberated until the morning of the third day. In the Egyptian plague of darkness, there appears much reason to conceive it consisted of plaguing

the Egyptians with the realities of those horrors and fears which they so mischievously created and applied to the corrupt purposes of their mystic rites. The elucidating passage may be perused in the 17th Chapter of the Wisdom of Solomon, one of the Apocryphal Books to the Old Testament, and describes with peculiar strength, the most characteristic appearances of the mysteries. "For when unrighteous men thought to oppress the holy nation, they being shut up in their houses, the prisoners of darkness, and fettered with the bonds of a long night, lay there exiled from the Eternal Providence, being horribly astonished, and troubled with strange apparitions; for neither might the corner that held them, keep them from fear; but noises, as if waters falling down, sounded about them, and sad visions appeared unto them, with heavy countenances; no power of the fire could give them light, neither could the bright flames of the stars endure to lighten that horrible night; only there appeared unto them a fire, kindled of itself, very dreadful; for being much terrified, they thought the things which they saw, to be worse than the things which they saw not; as for the illusions of art and magic, they were put down, and their vaunting in wisdom was reproved with disgrace, for *they* that promised to drive away terrors and troubles from a sick soul, were sick themselves of fear, worthy to be laughed at; for they being scared with beasts that passed by, and hissing of serpents, were partly vexed with monstrous apparitions, and

partly fainted, their hearts failing them; whether it were a whistling wind, or a terrible sound of stones cast down, or a running that could not be seen of skipping beasts, or a roaring voice of most savage wild beasts, or a rebounding echo from the hollow mountains; these things made them to swoon for fear. Over them only was spread an heavy night, *an image of that darkness which should afterwards receive them;* but yet were they unto themselves more grievous than the darkness."

In this long quotation from the Book of Wisdom, it can be easily traced in parallel passages, how the mimic scenes of the Egyptian mysteries were brought down in judgment upon them; and by the palpable darkness, extinguishing their boasted emblem, the Sun, continuing upon them, with the real horrors and terrors described, the precise period wherein they pretended to furnish the aspirant with heavenly knowledge, were decisively demonstrated the fallacy and guilt of such pretensions; and the God of Israel, declared as God of the day and the night, to the destruction of the false gods of their highest veneration, and the grand symbols of their mysteries, and the vanity of their promises to liberate the soul of the aspirant from his blindness and dismay, exposed in their own discomfiture, with the deepest disgrace: but to proceed; after three days, borne along through all the elements, which were displayed and symbolically exhibited in this trying scene, Apuleius says, I saw the Sun shining in the dead of night, with luminous splendour;

I saw both the infernal and the celestial gods, and I adored them.

From Themistius, we learn that the initiated *being purified*, have disclosed to them a region all over illuminated, and shining with a divine splendour; the cloud and thick darkness are dispersed; and the mind, which before was full of disconsolate obscurity, now emerges, as it were, into day, replete with light and cheerfulness, out of the profound depth into which it had been plunged.

Stobæus says, this scene once over, a miraculous and divine light displays itself, and shining plains and flowery meadows open on all hands before them. Here they are entertained with hymns and dances, with the sublime doctrines of sacred knowledge, and with reverend and holy visions. And now become perfect and initiated, they are *free*, and no longer under *restraints;* but crowned and triumphant, they walk up and down the regions of the blessed, converse with pure and holy men, and celebrate the sacred mysteries at pleasure.

But let us not leave the subject, as if these privileges were really of a pure and cleansing nature, but learn the all significant symbols with which the impressive scene of the initiation was finished. The newly initiated, in token of his regeneration or new birth from Hades into Elysium, had a golden Serpent placed in his bosom, and the phallic symbol of Nature presented to his gaze; the Serpent, by its faculty of shedding its skin, represented the twice born as

emerging into a renovated world, or entering upon a fresh course of existence; the latter, the self-existent great father, who is placed as the centre of the universe, usurping the powers and just worship of the only God.

Thus Dr. Hales says, whatever were the first designs of those emblems, in process of time this mysticism degenerated into downright materialism; and these processions and ceremonies denoting at first only the mysterious new birth and spiritual regeneration of the initiated, when the symbolical meanings came to be forgotten, opened a door to the most horrid and impure practices. Livy has given a most circumstantial and interesting account of the disclosures which led to their suppression at Rome, B. C. 186.

In some degree to follow the outline which this sketch presents, we may parallel the passage in which the aspirant enters the Temple with the first passage, where the King, entering the Tomb, is presented with the triad of the Isiac mysteries.

The purification by water, on the opening mysteries, and the darkness and horror represented as existing in this stage, may be considered as also expressed by the continuing passages, to the pit or Hades, in the Tomb.

Apuleius represents himself crossing the threshold of Proserpine. The King here meets with the significant emblem of Time and Eternity, and the guardian of the grave, whose threshold he is crossing.

If in the pit Psammis is presented by mediating deities to Osiris, who is symbolically in white, as the

pure impartial judge; the initiated also is represented receiving a ray of encouraging light, disclosing the emblems of the same god.

Terror and darkness mark the progress of the aspirant, which ends in approaching the gods, and his enjoyment of splendour and bliss.

Thus after Hades and the mystic reception of Isis, and the touch of the Alithea, or breast-plate of truth, the King is invested with splendid garments, and represented in possession of divine honours. And the mystic Serpent, which in the imitative mysteries is placed in the bosom of the initiated, is in this mystic representation attached to three different parts of his dress, as depicted in the Tomb.

The foregoing observations are submitted to the public, under the hope that the clue which they apparently present upon subjects so interesting as the mythological representations of the Egyptian Tomb and the Isiac mysteries, may be greatly improved and enlarged, and also call forth the attention of some with a higher range of talent and argument, to give it a more worthy development. For the general principles of these remarks, the author feels greatly indebted to the valuable publications of Dr. Clarke, Mr. Maurice, and Mr. Faber, whose elaborate work on the origin of Pagan idolatry, has formed in his mind the conviction, that the real clue to the decyphering of the compound hieroglyphics of Egypt, can be attained only through the medium of its mythology, and that a material light may be derived

by the diligent and faithful comparison of its symbols, with the records of our holy book, the Bible; their coincidences are so peculiar, as to strike the most unthinking;—to trace more fully their consequent analogies, would prove a source of deep and increasing interest; but the insight they have already given, impresses most powerfully the idea, that the Egyptians largely borrowed from the first source of divine knowledge, the religion of Patriarchism, which itself was grounded on the inspired knowledge of the antediluvian world, and the glories of Paradise.

The Divine Will, from the first epoch of creation, has pursued its even and appointed course, undisturbed by the wickedness and follies of the creature. Each successive manifestation of his Will, has not abolished nor destroyed its preceding dispensation, but has fulfilled and enlarged it; thus the Mosaic law embodied in its rites and figures the symbols of Patriarchism, and at length that was finished in the covenant of Grace, and brought to light by the Gospel.

We need not wonder then at tracing symbols of the cross, of intercessory deities, of their wings cowering over tablets of deified names, as the cherubim of the mercy seat; or of these rites of regeneration and purification, with the coinciding terms of three days confinement in Hades, and the great number of analogies that continually arise upon the investigation of the subject; these figures and types were practised in the religious rites of the early worshippers of the true God, *who made himself known from the*

creation; and their appearance in the very roots and essence of Egyptian and other Heathen systems, is the strongest possible proof of their antiquity, and their primeval apostasy.

In the Egyptian rites and mysteries, these signs, however impressive in their abstract tone and meaning, had lost every spiritual character of a cleansing and purifying nature; they were mere ceremonies, and the real practices which accompanied their use, and the religious rites of their deities, were marked by excess, lust, and the most flagitious wickedness; and although these statements may appear repetitions, they can scarcely be objected to, when the high importance is considered of showing in its true light the actual state of the moral character and example of their religious ceremonies, which we have the evidence of the best historians of Rome for branding with the strongest terms of reprobation, and which otherwise might attract our admiration, by the imitative grace of their borrowed symbols, and by the grand and imposing tone and language of their mere precepts of wisdom and philosophy.

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REMARKS ON MUMMIES;

AND OBSERVATIONS ON THE PROCESS OF EMBALMING.

THE innumerable number of mummies which have been discovered after the lapse of so many ages, must suffice to convince us of the high attainments of the Egyptians in the secrets of Nature; as such a variety of operations was requisite, of which we are still in great part uninformed, notwithstanding the attempts of the most able modern professors to revive the art. The practice of it upon the immense scale of the population of a country such as Egypt, involves a problem of the highest interest; if to those numberless pits and catacombs of human corpses, are also conjoined the mummies of the Ibis, Dog, Ape, Cat, Crocodile; the Bull Mnevis, Apis, and Isis; the Ram, the Fox, and Horned Asp; in short, of every reptile of the land; we are lost in surprise and amazement how such a process could be established, and if by resins, drugs, or spices, from whence such profuse quantities could be

procured and supplied; if by any more summary and inexpensive process, how curious and important might be the recovery of such a secret, applied with modern science, in arresting the progress of putrefaction. De Pauw, and some other writers, assuming what is not fact, have asserted that "the art of embalming bodies did not require, as some have imagined, any deep chemical knowledge; but that a few repeated observations soon discovered the length of time necessary for the alkaline salt to penetrate the skin and flesh." This remark is perfectly groundless, and experience testifies "that the mere action of saline bodies, and filling the cavities of the body with aromatic herbs, are not sufficient to preserve it from decay; for the most persevering and scientific endeavours to ascertain and analyze the materials and ingredients employed, so as to practise the art, have hitherto totally failed. Belloni and Blumenbach are of opinion, that asphaltum was used in common operations, as being the cheapest; and that on particular occasions, the odoriferous *vegetable resins* were chosen; and the latter chemist, on the analization of ten different mummies, found no asphaltum, but evident traces of vegetable resins. If any reader considers this art as one of easy attainment, and not requiring deep science, he is recommended to the study of Dr. Hunter's elaborate discussion and principles of embalming; which, while they contain the most probable method of emulating the durability of Egyptian embalming, testify, by their tedious, expensive, and laborious process, how very

superior must have been the Egyptian mode, which applied its use to the population of a whole country, as well as to their animals. They also have the testimony of time—the records of more than thirty centuries—to guarantee the perfection and excellence of their art. But in modern days, Louis de Bils, a Dane of Copenhagen, who was extolled as having attained the powers and excellency of the Egyptian embalmers, and who was the most eminent of any modern practitioner, did indeed succeed in exciting these hopes, and perpetuating his fame for near a century; but that little circle of time elapsed, compared with the mummies of the Thebaid (unquestionably 3000 years old, and probably much older), the period of a century only, fully *sufficed* to reduce his labours to dust; and the fault and defect must unquestionably be in the art itself, as the Egyptian mummies endure in Europe as in their own land. These bodies, also, are often enveloped in coloured silks and bandages of stained linen, of surprising brightness; they are ornamented with gilding as fresh as when first laid on; with pieces of coloured glass, imitative of the finest gems, evidencing their knowledge of staining and cutting them in a manner which merits notice, as well as their enamels also; all these ornaments found around the mummies, are highly preserved, and, as well as the Sycamore chests, resist all the injuries of time, and subsist fresh and perfect for the examination of the curious; they usually have the Nubian cast of countenance, the outline figure traced in black, and the colours, four in number, blue,

red, yellow, and green, laid on without any mixture or shading, but altogether forming a composition of very considerable interest. These chests usually have within them small Scarabees, or the idols of Isis and other deities, in clay and coloured glass, and beautiful enamels: one Scarabeus mentioned in Greaves's Pyramidographia, was of a magnet, which, although 3000 years since it was taken from the rock, its natural bed, still retained its attractive magnetic virtue. The recent discoveries of M. Belzoni, add also to our stock of information upon the article of the wrappers; and prove in this also, the science and the labour of their embalming, by evincing that there were distinct modes of *preservation*, and of *envelopes*, for every cast, that of the priesthood particularly, with a scrupulosity of minute detail that astonishes and marks their high privileges. And in the consideration of this single point, what will be our thoughts of the knowledge and perfection of the Egyptians in this branch of art, when the highly interesting report of Dr. Granville, in the London Medical Journal for October last, upon the opening of a mummy brought from Thebes, describes with the accuracy his professional skill renders more valuable, the high perfection the Egyptians possessed of bandaging different parts of the human body; which, he says, the professional gentlemen present considered as offering a model of the art in question, scarcely equalled, and certainly not to be surpassed, by the most dexterous of our modern surgeons. "To judge of the model

presented," these are his own words, "not only must the art of applying bandages be of very ancient origin, (the mummy being unquestionably upwards of 3000 years old) but it would appear that *no improvement of any importance has been made in that art, in subsequent ages.* In the progress of unfolding the various bands by which the body of the mummy, the head, the arms, and the lower extremities were encircled, almost every species of bandage described in books of surgery, was neatly and artfully applied. The *circular*, the *spiral*, the *uniting*, the *retaining*, the *expellent*, and the *creeping*, were each in succession discovered in some part of the body. The whole particulars of the report are most highly interesting and curious, and must make us highly appreciate the science carried into all the minutiæ of the embalming.

It is also impossible not to experience surprise and curiosity to know how the mummy of the Ape in M. Belzoni's exhibition, could by any process be so prepared, as to preserve the character and hairy skin, with the features and form fully marked, assured as we must feel, that a specimen preserved in Europe only as many years, as this subject has unquestionably been centuries, would, in a great measure, have perished ; the Fox also exhibits its characteristic shrewdness, but the form is much compressed by the bandages; the Cat is more altered than any other animal, but which may result from its habits, and known tenacity of life, which probably operate upon the mummy appearance of the animal. In

every part of the subject, there is no one point that better illustrates the peculiarly accurate and scientific knowledge of embalming, which the Egyptians acquired, than the animal mummies themselves; and the universality of the practice warrants us in concluding, that it was *simple, easy of adoption,* and *inexpensive,* all qualities infinitely enhancing the value of that knowledge, which grounds its principles upon such important combinations.

Upon examining carefully the mummies that have been brought to Europe, a decided similarity of ornament is observable; the better conditioned being covered with glass ornaments, cut as precious stones, and disposed with the same arrangement of colours, and offering the same construction as the other mummies are painted, testifying that the ornaments which were costly, were reserved for principal personages; while the inferior classes contented themselves with tracing the decorations in paintings.

The same adherence to methodical arrangement in phylacteries of names, and also hieroglyphic inscriptions, may be perceived by comparing an enlarged and accurate print of the hieroglyphic characters on the base of the Colossus of Memnon, with the hieroglyphic ovals of Psammis and Necho in M. Belzoni's plates, as well as the coincidences of the obelisks and sarcophagi; which apparently result from a recognized formula, and prescriptive rules to a greater extent than we appear now aware of. The subject is worthy of notice and attention, as the ascertaining of

the different inscriptive *titles*, *attributes*, and *appellatives*, which are adjuncts to historical, honorary, and sepulchral hieroglyphical inscriptions, might facilitate most essentially our insight into their secrets, and greatly help our knowledge of the real character of the sculptured monuments of Egypt. The style of Colossal painting exists perhaps in the Thebaid exclusively; but both that, and the countless mass of objects upon the different monuments of Egypt, are so indelibly sculptured, that as the Abbé Winkelman remarks, "After having retained their freshness for so many thousand years, all the efforts of human skill and industry could make as little impression on them as the injuries of time." Also Mr. Maurice remarks, "That they will remain for centuries to come, a lasting proof of the high advance in the art of *engraving*, as well as in *chemical science*, of a nation, who, at that early period, could fabricate instruments to cut them so deep and indelibly on the almost impenetrable granite."

We will now proceed to combine the best information that can be supplied from the ancients, and compare them with some of the mummies best known in Europe. For if, as history truly declares, Egypt has been the fountain and the cradle of the arts, among the most striking and curious of her wonders, will be esteemed the mummies, so well known throughout Europe; but although the word is in such general use, many persons attach a very wrong signification to it, and have an imperfect, and indeed wholly erroneous, idea

of these remains of ancient Egypt. They are conceived *always* to be real flesh and skin, which is not the case; and as the Gallery at Dresden possesses two most valuable specimens—whose ornaments are detailed with great fidelity, and the consideration of which may support many conjectures upon the Mythological tenor of the remarks on the Tomb of Psammis, and the Egyptian doctrine of the initiation, it will be useful to enter into the details which present themselves from these specimens; as they will considerably improve our knowledge of this interesting subject, which M. Becker's valuable account of these finely preserved specimens, will enable us fully to consider. However defective the details of Herodotus and Diodorus are, to furnish a full view of the art of ancient embalming, yet we see reason to consider their accounts very valuable as far as given; in fact, these two historians, who sometimes appear at variance with each other in their narratives, and at others to supply mere explanatory facts, travelled into Egypt at such different periods, as may reasonably account for an alteration in the mode of embalming. As to the materials used, we do not know with certainty, if the aromatics and resins which they describe, are the same as we now class under those names; but the principal question is to know if those historians were likely to be able to give an exact and faithful account of this art; and this we might doubt, had we nothing to judge from but their own recitals; for, although they were in Egypt both of them, they

were never likely to acquire an entire insight into this abstruse art, as the function of embalming appertained exclusively to a cast who were most probably of an inferior order of the priesthood. It is difficult, therefore, to believe that the process was universally known; and we may gather from other parts of Herodotus's narrative, that the priests would not communicate to him, as a stranger, any part of their secrets. Both of these writers, however, accord upon this point, that there were three modes of embalming, each of which had a fixed price. In the time of Diodorus, the most expensive process was about £240 of our money; and the second class, rather more than £80; and, according to Herodotus, they were chosen from models painted in wood. According to Diodorus, they brought to the relatives of the deceased a scale of the different charges, and then agreed upon the mode of embalming; and Herodotus describes fully the most expensive process, which was only performed for persons of distinction: this mode (the name of which, for a religious scruple, he dared not write) probably bore the name of Osiris. Diodorus appears to explain it more generally, and we may presume that he wished to describe the first class in use at the period he visited Egypt.

The first mode, according to Herodotus, was extracting the brain, by means of an iron instrument introduced through the nostrils, and filling the cranium with an antiseptic mastic; the body was then opened by a sharp Œthiopic stone, and the intestines

taken out; and after these were cleansed and washed with palm wine, they were rubbed with pulverized aromatics, and replaced in the corpse, which was filled with cassia, myrrh, and other aromatics; the body was then laid in nitre, and deposited in a secret place, where it remained seventy days, at the end of which term it was again washed, and enveloped in bandages of linen imbued with gums; it was then returned to the relatives, enclosed in a case of wood shaped as a human form, and deposited in the place for which it was destined. The second process—neither opened the body, nor took out the intestines, but was an injection of oil of cedar; after which, as before, it was placed in nitre for seventy days; at the end of which time, the flesh was wholly consumed by the nitre, so that nothing remained but the bones and skin, and in this state it was returned to the relations. According to the third, and most common, mode practised, they merely washed it with a corrosive water, and kept the body in salt for seventy days: such are the observations of Herodotus. Diodorus, however, who gives no particulars exactly agreeing with these, says, the corpse was placed on the earth, when the designer marked on the left side the place where the incision should be made; the operator who made it, immediately fled precipitately, and was pursued by the assistants with stones and insults—a practice which marks the horror of the Egyptians at all acts of violence on the human form. The taricheutes, or embalmers, were, on the contrary,

considered as holy personages, who frequented the priesthood's sanctuaries, and had free entry to the temples. After having opened the body, one among them took out all the intestines, with the exception of the kidney and the heart; another cleaned and washed them with juice of palms and aromatics, and having steeped the body in oil of cedar, and other ingredients during thirty days, it was filled with myrrh, cinnamon, and other aromatics, and then was returned to the relatives. Every part of the body remained firm and unaltered; the exterior form quite perfect. The eye-lashes, the lids, and the very hair of the eye-brows, were unhurt. In a word, every trait of the dead was faithfully preserved; and the Egyptians thus possessed the forms of their ancestors in magnificent chambers, and enjoyed the privilege of contemplating the features of those relatives whom death had long deprived them of.

Such are the most ancient details respecting mummies, and we ought not to wonder if there exists some difference in the accounts; for towards the end of the dynasty of the Ptolemies, when Diodorus wrote, a material change might be introduced from the practice in use at the time of Herodotus. They might have substituted other resinous substances and aromatics, less costly, and equally efficacious. Modern chemists hitherto have not arrived, by their highest skill, at any general conclusion upon these details; nor distinguished any *predominant* substance but that which they generally determine, or suppose, to be asphaltum.

It has been argued, that none of the mummies hitherto known in the cabinets of Europe, have been entirely embalmed after these details; but examples may assuredly be proved of each of the modes being discernible which Herodotus describes, as well as that of Diodorus, which most likely was the most distinguished mode in his time. The recital of Diodorus may at first appear overcharged, and cause some to suppose that he speaks of the artificial covering; but all he asserts can be supported by the report of modern writers. De Breves is the first who says that in his travels he saw mummies, whose hair and nails were preserved, a mummy which Gryphius describes, had its black and crisped hair strongly adhering, and the eye-lashes and eye-brows were discernible. Denon found at Medinet Habou, female heads which had tresses long and plaited. Gryphius could distinguish the incision in the side made by the operator; and Denon observed mummies with the rite of circumcision. Still further, Denon brought from Egypt a very handsome foot, on which the nails are well preserved; and the head of an old female, which, for the fineness of its contour, he compares to the celebrated Sybil of Michael Angelo. At this moment, a mummy, perfectly denuded and entire, which was found by M. Belzoni, is exhibited in London, which has the hair on its head, the teeth, and nails, also wonderfully perfect. The whole form is extremely short for the human figure, apparently not above 5 feet high; the fore-

head very narrow, and the figure evidencing great appearance of compression; the colour perfectly brown, and strongly glazed with some resinous substance. Being inclosed in a glass case, no personal examination can be made of many points which might be interesting; but the figure is in great preservation, although it undoubtedly cannot be considered belonging to either process described by Herodotus or Diodorus. It has not the fidelity of traits and high character of the first class; while the flesh remaining, with the hair and nails, equally distinguishes it from the second class. There is also a mummy of a priest, which is in a higher state of preservation, and most probably of that class which Herodotus would not from a religious scruple name. This figure is of the full human size and height; and the contour of the form, the swell of the body and thighs, are perfectly marked. Nothing can surpass, as M. Belzoni observes, the marked attention to its linen envelop, every finger being carefully rolled up separately, and the hands crossed. In the same valuable exhibition, are tresses of female hair, quite perfect and unchanged; so that the eye can instantaneously satisfy itself of the fidelity of many parts of Diodorus's statements. It is to be regretted, that neither Denon nor the writers named, describe the kind of mummy they write of: among the remarkable subjects of this kind, are two arms in the Museum at Padua, which still have the skin and nails; and one of which is very well preserved. The flesh has been taken from the

bone, and the void between the skin and the bone filled with a black resin, which can be observed even in the cavity of the hand. On this subject, Greaves, in his Pyramidographia, page 49, says, "He caused the head of one of the richly enbalmed bodies to be opened, and in the hollow of the skull, found the quantity of two pounds of their medicaments, which had the consistence, blackness, and smell of a kind of bitumen, or pitch, and by the heat of the Sun, waxed soft." This infusion could only be made, as Herodotus intimates, by the nostrils. The tongue of this embalmed body being weighed, was less than seven grains English. The higher description of mummies are difficult to acquire, not so much from the numbers brought to Europe, as that the Arabs break them in pieces; and destroy even the inferior class, for the sake of the gums and resinous substances. In confirmation of Greaves's opinion, Dr. Granville, in his recent publication, supposes that bitumen and resins were the modes of the inferior embalming. It is the mummies which remain in a perfect state, which alone can with clearness lay open the three modes of procedure described by Herodotus. We must reckon in the first class, those also of which the flesh entirely decomposed, is so united with the linen, that it altogether forms one mass. The second class are those mummies of which only the bones remain, and parts of the skin adhesive to its linen wrappers. The third comprises bodies artificially dried.

The first order of mummies still appearing in cabi-

nets, fully authenticates Herodotus's account. He says, after embalming, the body was laid in nitre; it has been argued, that this would naturally weaken the virtue of the aromatics, and, therefore, there is an error in this mode, as it should precede the embalming; but a minute view and consideration of the subject, shows that Herodotus is accurate, and that the antiseptic materials penetrate and secure the flesh most essentially through the agency of the nitre. And to preserve the body as perfect as possible, most probably, it was enveloped with several bandages, before it was laid in the nitre, and the adding of these ligatures was often repeated during the seventy days; when finally the corpse was taken from the nitre, it was covered with bandages steeped in gums, and in this process was used an enormous quantity of linen.

All that is advanced upon this subject, must be conjectural, and founded upon those rare opportunities afforded by the cabinets of the great collectors of Europe, of examining the objects themselves, and verifying the accounts delivered down to us, from their actual appearance. Two of the best preserved specimens known, are in the Royal Gallery of Dresden; and as they supply a most interesting opportunity of acquainting ourselves with the manner, appearance, and decorations of those immortal sojourners of the Tomb, a detailed account will not be judged uninteresting, for it will bring before us an inhabitant of that land we all look to as a primeval country; it will show their physiognomy, and their feelings of that

invisible world to which its soul is departed. We contemplate in it a creature of the same clay as ourselves, lineaments that once beamed with those varied earthly solicitudes, thoughts, and cares, which now so fully engross us; but at what period, under what mighty monarch, it passed its mortal career? who were its friends, in what city of the many astonishing edifices of Egypt its short day of life passed on? who, as he gazes upon its form, does not long to have unfolded?

The Dresden Gallery contains two most highly interesting specimens, one of which is the mummy of a man, (Frontispiece, Fig. 8.) in the highest preservation of any one known, and valuable from a Greek inscription on its coverture, which gave an idea that it was the mummy of a Greek; to render this probable, we need not mount to the era of Psammetticus, under whose reign the Carians and Ionians were encouraged, because numberless Greeks settled in Egypt at a far later period. The other is the mummy of a female, (Frontispiece, Fig. 7.) and also astonishingly preserved. These two mummies, Pietro de Valle acquired in Egypt, as he relates in his travels; and their authenticity is undeniable, as well as the whole of their remarkable coverings. The traits of the countenance, the hair, the beard, the Greek inscription, the forms of the vases, many ornaments, and above all, their elegant attire, particularly that on the body of the female, indicate and characterize that they are not of the highest antiquity, but that most probably they are

Greek mummies of the age of the Ptolemies. The Greeks, we know, adopted the manners and religion of the conquered Egyptians; and the functions of embalming were exercised by the taricheutes, who certainly still proceeded in their prescribed rites, notwithstanding the changes introduced by the revolution of time. These two mummies are in wonderful preservation, excepting some holes which avarice or curiosity has made in their flanks. The covertures, hardened by time, adhere firmly to the body, and are too interesting to risk their injury. The mummies themselves were enveloped in a vast quantity of linen, externally rather coarse, but finer as it proceeded; but it is clear that no result could attend a close examination, satisfactory enough to compensate for the ruinous injury which it would cause to them; for after every investigation, such are the shadows of obscurity upon this most interesting point of Egyptian art, it is impossible to decide, either from Herodotus or Diodorus, their manner with a precise certainty. The mummy of the man is 5 feet 4; the mummy of the female, rather more than 5 feet.

The coverture of the first is made of a fine linen, of beautiful texture, which both Rouelle and Forster declare to be a kind of cotton, the same as all specimens of linen used in mummies; it is imbued with a coat of mastic, thin enough to receive and fix the colouring. It abounds in gilding and other ornaments; but has not so many Egyptian ornaments as appear on many other mummies. The colours used

are yellow, green, red, brown, and black. There is no blue, as usually seen in mummies; all the figures, the ornaments, and even little buds of a flower, which are around the compartments, are in high relief, for it can be seen that the substance causing it, is a mastic, applied as a mould, so that the whole represents relievo, and resembles a work cast in metal. The shades which surround the coloured relievos, are in the same style, and this mode has never before been described on any mummy; Pococke expresses his idea, that the painted figures on the mummy cases were laid on, as we see at present done on playing cards, but that remark would not apply to the singular ground used in this instance, on these valuable mummies. The gildings are in good preservation, and were probably fixed by the aid of a pencil in the red ground which covers the mastic; which is proved by the red appearing every where that the gilding has peeled off; for which reason we may conclude that the red, which is seen in the orifice of the vase, held in the right hand, is most probably the ground colouring laid open by time, which has hardened and chipped off the gilding that was on it; the colour which is about the gilded ornaments, is a yellowish dirty green, crossed with red, but wherein the yellow predominates. It is not possible exactly to ascertain whether this is a network, a species of filigree, through which we observe the red ground; or whether it has resulted from the intermixture of the yellow and red. From these accessory points, we will proceed to the form

itself. The mummy exhibits the figure of a young man, of an agreeable contour, and which has not the character we usually ascribe to the Egyptians. The countenance is brown, as well as the hands; but the feet, to which sandals are attached, as the strings imply, are reddish; the hair is crisped and black, also the beard, which extends to the ears, and borders the upper lip; the head rests in a kind of cushion, ornamented with an elegant border; it is surrounded from the top of the head to the ears, with a cap gilded and adorned with cut glass, imitative of precious stones; a sleeved vestment, striped with red, grey, and white, is only discernible on the breast, and the arms, and the legs; from the neck hangs a string formed of a kind of fruit interspersed with leaves, and below it appears a bird in gold, with outspread wings, supporting on the breast a shield, covered with figures, the centre of which resembles a crescent; it is the sacred Hawk, the genius of light and life, the symbol of Osiris, and also of the Sun; his long golden wings indicate the power and might of the divinity he emblems. The shield which adorns the breast, also serves to indicate probably the union of Isis by her symbol, the lunar crescent.

The coverture richly ornamented, which conceals the rest of the vestments, is arranged in different compartments, the frames of which are enriched with precious stones; it is doubtful to decide whether this magnificent covering forms throughout but one piece, or is divided into two parts; when the symbols are

described, a few cursory observations will be made, which may lead to the latter supposition.

The right hand is placed on the upper division, and holds an open vase, beneath which is seen a small plate of gold, furnished at the four corners with handles as loops; the left hand is lifted vertically, and has a gold ring on the second and fifth finger, and is holding some object not perfectly recognized, and upon which there are different surmises, most probably it is a fruit; below this is a void interval, formed by a tight belt or band, in which is the Greek inscription:

"Be happy, fear nothing."

The upper compartment appears symbolical of the mysterious views with which the Egyptians regarded the grave and death; and also that the belt on which these encouraging words are placed, signified the boundary of time, and that after figuratively entering the grave, a judgment was passed previously to the soul receiving its admission into bliss; the striped fillets also typify the entrance to Hades; the necklace, or bead of fruits or leaves, are the funereal offerings to propitiate the god of life, and Isis in her character of goddess of death. The division which the plain belt strongly marks, is the test, which in the mysteries is termed Hades, and in the initiation, answers to the noises, darkness, and terrors, which formed their trial.

The second compartment of this splendid vestment, which is by far the richest, presents many curious

subjects; in the cross part of the upper band, as well as in the centre line. Elevated in the first division, is the bust of a man, in a frame resembling a throne; this is the emblem of Osiris, the sovereign of the visible and invisible world, the arbiter of life and death, the soul of the universe; on either side is a head, the profile of which is turned outwards, and furnished with wide spreading wings; this is the tutelary deity, who, as Isis or Rhea, protects the soul from the evil genii, and presents it for acceptance to the great god, who, on his throne, is always in these funereal representations delineated with supreme emblems; her wings are symbolic of her power and force, and mark her protection of this subject from Typhon. On the red ground between Osiris and Isis, and with hieroglyphic characters, are two erect serpents, the symbols of Typhon; they are red, his emblematic colour, against whose approach the outspread wings interpose a protection. The middle compartments, which continue to the bottom, express many interesting subjects. The first, under the image of Osiris, is a bird, the emblem of Osiris as god of the lower regions. The second is the head of Apis, with the Globe. The third is the Sun of the lower world, or Horus, who receives the soul in the regions of death. The fifth is the winged symbol of the Agatho-dæmon, with its outspreading wings, demonstrating the acceptance of, and assured felicity of the soul. The seventh is the branch of a tree, or a plant; and the eighth has two branches; these are the Persea leaves, the Pomegranate, and the Lotus, the

emblem of the Resurrection, and of Eternal Life. The fourth and sixth describe the sacred character of Pthah or Serapis, the god of the dead, and also has the sacred triangle. All of these symbols are in relief, some are imperfectly expressed; and on the sides are also seen two lines of branches and flowers, which continue in a waving serpentine, to the very top; these flowers are connected with their view of eternal life, and may signify they should flourish as fresh leaves, and live again as palms and cedars, imperishable. The vase in the right hand appears typical of the purification, to be experienced in the admission to the future life; and many have connected it with a baptism, or mystic washing, which appears on many mummies. The Greek inscription already given, is evidently authentic, for the part where it is placed appears appropriated for it, and is wholly without ornament, it is not even coloured, but preserves its sombre plain hue, which marks the mystery it typifies; but the linen it binds, is perfectly analogous to the rest; the Greek letters, also the hair, and the lines on the side compartments, are all of the same antique black, so that it is unquestionable that the inscription is of the same epoch as the covering. It is curious, without doubt, that it is not in the middle; but we must not, therefore, conclude that it was unfinished. Several have taken this word for the name of the deceased; it expresses, however, the vows addressed for the deceased; it appears to be ευτυχι; it might also be, ευψυχι; these two expressions are universally met with in sepulchral

inscriptions; also the first in letters and ordinances. They signify, as before stated, "Be happy, fear nothing." It appears there is a sacred character in the centre, read as either of these, the ☥ or ☩; and equally typifying the sacred tau, or great father, worshipped under a variety of emblems; but if this inscription is of the same age as the covering, which seems proved by the reasons given, we cannot, from the form of the first and second letter, refer this mummy to a more ancient period than the epoch of the Ptolemies.

The envelope of the mummy of the female, has also a number of small compartments, which are well preserved, although it has suffered a little at the two ends, and the colours are not so fresh as the male mummy; yet all the symbols are discernible, and the countenance is also as little of the Egyptian cast as the preceding; the complexion is not so swarthy, and the hands and feet are much lighter. The head also is placed on a handsome cushion, ornamented with pearls, and is similarly surrounded by a diadem of gold, in which may be distinguished, towards the top, a piece of glass, as a precious stone, set in the form of the Lotus flower; beneath, in the hair, are set three other precious stones; the ears are adorned with two golden rings, and with drops of the same metal of unequal size; the neck and bosom are ornamented with chains of gold, pearls, and coloured stones; the sleeved vest, which reaches to the middle of the body, is striped with brown and red,

and appears folded; on both sides is a green band, which descends the length of the vest to the girdle; at the middle of the mummy is a wide and rich scarf, which appears to surround it; between this scarf and the ornaments on the bosom, is a small head of gold, with rays, the symbol of Horus; it is suspended from strings, the centre of which is in relievo, and highly gilded; at least, these ornaments resemble strings or cords of gold, rather than emblematic wings. Immediately at the bottom of the sleeves, is a facing enriched with gold, and coloured stones; and between the sleeves and the hands, is a bracelet of gold; the right hand (which has on its fourth finger two rings) is holding a small sacrificial vase, with a handle, such as the Greeks used in libations; the left, which is lifted upward, holds between the thumb and fore-finger a speckled leaf, probably a Banana leaf, or some other sacred plant, and between the tips of the fingers, a kind of fruit with a short stem; all the fingers, excepting the thumb, are ornamented with rings—the fore-finger has a second at the lower joint. The symbol, which is seen elevated near the left arm, of a bluish green, it is difficult to explain. The upper part of the ear-ring is enclosed in a frame-work of enrichments of a round shape, which do not represent monies, as Winkelman and others have supposed, but some other species of ornament. The frame, which extends from the top to the bottom of the waist, joins to the lower part of the envelope, a kind of external vestment, which

thus, as it were, masks entirely the upper part of the figure.

All the lower part is also equally divided into different compartments; but it has, below, a half circle, which encloses a most important symbolical representation. On both sides is a Lion turned round, and holding with his right paw a female head, similarly directed; and which, without doubt, by its head dress, is that of Isis, about the centre of this semicircular frame, and in its upper part, are two Ibis, placed facing each other; this bird is the emblem of Thoth, the Egyptian Mercury, it being the figure he is represented to have taken in the combat with Typhon; between the birds, and also near them, are several Egyptian characters; it cannot be ascertained whether these symbols indicate solely some date or fact referring to the deceased, or are solely of a religious character; beneath these are five bands, divided in compartments, filled with different ornaments; in the fourth square of the middle line, is seen the Bull Apis, covered with symbols; above his back is the flowering Lotus, or the winged Globe, and before him is a small triangle. In each of the two lateral bands, are, crouching down, three human figures, whose knees just reach their heads; the first has a man's head; the second, that of a dog; the third, that of a wolf; the dog-headed deity is Anubis; the wolf was sacred to Horus, and is here the Apollo or Sun of Hades—or Harpocrates, who was venerated for assisting Horus against Typhon; Harpocrates

was also viewed as the minister of Osiris in the government of the regions of death, and in this capacity he is represented on the feet of the most remarkable mummies; and in the two external bands are first seen, on the top, a Cynocephalus Ape, and underneath, are two Hawk-headed deities by the side of each other, in attitudes of adoration; all these genii protect the body of the deceased against Typhon. The socks of this mummy are very deserving attention; the feet also have sandals; the ribbons cross these twice, and from the centre of this elegant envelope, appears a fruit similar to a Pine Apple. The Egyptian symbols are expressed more clearly in this mummy, than on the other, and the shape of the countenance, the taste in the arrangement of the ornaments, the rings and the forms of the vase, all indicate also the Grecian character. The most remarkable ornaments are likewise in relievo, and coincide in the same epoch as the former; we meet also with the same colours, only differently applied; but in attentively examining the symbols of these two mummies, we find the greatest resemblance between them; for that which the Hawk represents on the man, the Sun, or Horus, represents still more clearly on that of the female; both figures hold a sacrificial vase in their right hands; and as the last also grasps a fruit in her left, it is most probably a species of ground fruit (agrostis) turned upside down, and preserving some of its leaves in the hand of the male. On the mummy of the man, we find the symbol of Osiris; and on both

sides, that of Isis; this representation expresses the same as the two Lions and the two heads of Isis, seen on the female; the two Ibis present on the one, the mysterious analogies figured on the other by two Serpents; and Apis, the symbol of the universe, is displayed on both. The other symbols on the mummy of the man, even those ornaments which apparently are only decorations, are, no doubt, symbolical, and have a mysterious sense couched under them, as well as the figures seen on the female mummy.

A coincidence thus striking between the respective hieroglyphic characters just described, (whatever variation may exist in the accessory circumstances) would induce an idea that the hieroglyphic figure which is seen rising out of the side of the left arm of the female mummy, corresponds to the inscription on the male figure, and signifies encouragement or happiness. All these symbols, which conveyed a mythological sense to the people, were clothed in a higher and more philosophic sense to the priesthood. These we now have treated of, doubtless prefigured the progress of the soul through the gates of death to eternity, an analysis of which has already been expressed; and it may be conjectured that even the modes in which these figures are drawn, represent significantly their most sacred mysteries; for in each, the upper compartment, as it is termed by M. Becker, appears to answer to the early progress of the initiation, or the entrance into the Tomb. The hands are employed in holding sacrificial vessels, emblematic of purification,

and also presenting mystic symbols (possibly fruit) as propitiatory offerings. The division betwixt these representations and the lower divisions, are strongly marked in every mummy, by a belt, usually plain black, or brown, and unadorned. Upon the male mummy, a relic of Greek observance is blended in the inscription it bears; and the belt, represented as the gate of death, both in the Tombs of the Kings, as well as in different writers, is followed by the allegoric scenes, which, in succession, lead the soul, through the interposition of the mediatory deities, to the great god of the universe, in whom it reposes in felicity. In all the delineations, there appears at first a display of solitary power in Osiris and Isis, as *judge* supreme; the stages of progress with Anubis, Serapis, and other typified deities, follow. The Agatho dæmon occupies the important centre part, and the leaves and flowers of immortality close the mystic scene.

If from the body itself we pass to its inclosure, we shall find the sarcophagi, or mummy cases, very deserving attention; they are usually formed from two pieces, or trunks, of a tree hollowed out; some are, however, in many pieces, fastened together by pegs. The greater number of these cases are of sycamore, or Pharaoh's fig (ficus fatua); the wood is of a milky juice, which preserves it from worms, and in a dry soil it is imperishable. Thevenot and Count Caylus also describe sarcophagi of granite and of basalt, of which also beautiful specimens are in our national Museum; the mask on them is usually of the Nubian cast; in the female, the head

dress hangs down, with two bands, or lappets, and marks the sex. It has been supposed, and M. Belzoni remarks in page 164 of his Travels, that "The mummies in the cases have no papyri; on "the contrary, in those without cases, they are "often obtained; it appears," he says, "that such "persons as could afford it, would have a case "to be buried in, on which the history of their lives "was painted; and those who could not afford a "case, were contented to have their lives written on "papyri, rolled up and placed above their knee."

The observation here made, and the opinion that such is the import of those hieroglyphical ornaments, existing on mummy cases, requires a closer examination, and strong proofs, as it manifestly supposes these extraordinary memorials to exhibit nothing but private records, and shuts them out from all importance as mythological subjects. An investigation, however, of their usual character, most probably would establish a different theory, and connect them in a very striking degree with the Egyptian doctrines upon death and a future state. It has been considered that the mask on the lid was a resemblance of the mummy within; but all the cases hitherto known in Europe, bear a distinctive character and likeness of each other; in the Nubian features, some are resembling the Copts, now living in Egypt, their genuine descendants, and these masks are closely assimilated on every sarcophagus we examine. The impress of a mask, therefore, existed from the earliest times, and was one of their immutable rules; a male head, or mask, for

a male mummy; a female head, or mask, for a female mummy; with the same Nubian lineaments, although, as in the case of the mummies at Dresden, and also in the particulars of that at Glasgow, the mummy itself is of decidedly Grecian character and physiognomy. It appears most probable that these cases furnish the same specimens as Herodotus records were sent to the relatives for their judgment and instruction for the embalming; and that we see the description of pattern, as the relatives themselves decided from; according to the nature of the case, was the process pursued for its future tenant. The lid, most probably, also was marked according to the deity whom the relatives particularly invoked, as the tutelary guardian of the deceased; in fact, it was the patron god on whose power they reposed, according to impressions made by his character upon their imagination. The practice of choosing particular deities in preference, for their vows, is perceivable in every page of the ancient authors. Those, therefore, who were fabled to preside over the Tomb and Hades, were most likely to be the subjects of these masks, and also to characterise the nature of the embalming which they presided over; hence on some embalmed figures, appears the Sun; on others, the Lion; on some sarcophagi the deities are seated on thrones, with the emblems of their power; on others, they are only designated as Jars or Canopi, with their emblematic heads; but each like proclaim in their decorations, the same striking tale of the hopes of futurity; the same

deprecation of the pains of death; and the same intercession for the interposing power of the deity against Typhon; with the hope of ultimate felicity. These subjects appear upon the lid of an ornamented sarcophagus of a Thebaid mummy, now in Exeter; they appear on the cases in the British Museum; and no doubt all have one uniform sepulchral character, expressing the thoughts of a human creature upon its future destination, covered with clouds and darkness, as their view of Eternity was; but no further varying in the general construction of the mystic representations, than even in our days we see exist in the inscribed memorials of our church-yards to the departed. For our formula, "In memory of," "Dedicated as sacred to," and the various epithets of sorrow and regard, are extremely similar to the epithets of their symbols, addressing their deities, and imploring their protection. If, therefore, it be the case, that these wooden soroi, or coffins, thus astonishingly invested with an unchangeable durability, display their feelings of a future state, wrapped up in their mythological symbols, we may collect together an alphabet of very great importance, by having copies and drawings made of their valuable characters; and the frequent recurrence of the same symbols, with a certain coincidence of arrangement and representation, will decide that they must be connected with some universal sentiment, and cannot be considered as expressing the mutations and accidents in life of the individual, which having no uniform analogy, could scarcely ever offer to the examiner a point of resem-

blance; whereas in these mummy depositaries, upon the decorated bodies, and also in the imperishable sculptures of the tombs, there is a very striking similarity of plan, and development of allegory; they appear transcripts of the same all powerful impressions, and they convey the same invariable tokens of the great change made by death, and the power of the gods alone to award eternal felicity. The modes of embalming, we know, were chosen according to the wealth and piety of the deceased; we have reason to believe that those extraordinary sarcophagi of basalt now in the British Museum, were depositaries of their sovereigns, and most probably were originally devoted to higher honours than the corpse of a Pharaoh, or even an Alexander, could bestow, by being the splendid coffins of Apis and of Mnevis; but the sycamore chests are fac similes as to the plan of design with these magnificent basalt coffins; their sides are similarly covered with lines of hieroglyphical characters, and in every respect presenting a similar appropriation throughout. It may, therefore, be inferred, that if Herodotus did not name the first style of embalming, from awe of its sacred character, that this sacred mode was named from Osiris, or from Isis, and the lid bore the emblematic form of the deity, and the decorations and process used corresponded in costliness to the supposed power and grandeur of the guardian deity; and thus it follows that the patterns sent and chosen, were the tests of the piety and wealth of the parties, and represented their chosen tutelary deities, and would also present distinct classes for our ascertaining

the nature and character of its enclosure, were not the objects themselves and the opportunities of investigating too rare for the means of acquiring the requisite knowledge. But, still further, it will furnish an argument at once why papyri are rarely found in cased mummies, and are continually found in unadorned mummies, for viewing these hieroglyphic symbols as expressions of the thoughts and feelings of the Egyptian race for immortal happiness; it follows that this sentiment is spread equally on all classes, and, therefore, the papyri, supplied to the vulgar by the ordinary and inexpensive process of writing, the same mythological system of propitiating the guardian deities, as the more opulent classes evidenced in their ornamented cases. Indeed the enchorial character very strongly partakes of and blends with the hieroglyphic symbol, sometimes using characters most expressly imitative; and in others, a drawing is annexed to the MSS. either of a Ram, or some representative of Isis; with the mummy extended, and a figure presenting offerings; instead, therefore, of having any reference to the actions and life of the deceased, it is presumed that these inscribed papyri, and cases, develope the hopes and anticipations of eternal bliss, and embody the symbolical delineations which Egyptian mythology furnished as the grand medium to secure the divine favour and protection, through the all important change which death brings.

The coincidence supplied by the following interesting narration of an Egyptian mummy presented to the Hunterian Museum at Glasgow, is so particularly

striking, as to render its introduction very material, since it is only by a diligent examination of every point of comparison, that any approximation can be obtained towards an accurate judgment of the physiognomy of the Eastern race, and the secrets of their mysterious symbols. This mummy was presented by Mr. Heywood, Jun., and is in a very high state of preservation; the body is enveloped in about fifty to sixty folds of coarse red brick coloured linen, and is in the sycamore sarcophagus; the cover presents the usual Nubian cast, and is very highly ornamented with hieroglyphical characters, fresh, and in perfect preservation; the case immediately containing the body, is again enclosed in a second, similarly shaped, but more sparingly ornamented, and exhibiting a great appearance of antiquity. This highly interesting relic was examined in presence of several professors; upon opening the inner coffin, the freshness of the linen excited the desire of ascertaining the state of the embalming; a longitudinal incision was made through the coverings immediately over the face, which were evidently continuous folds of the same web: those in immediate contact with the skin, were soaked in liquid asphaltum. The head was completely denuded of these coverings, showing a face, apparently female, in an astonishing state of preservation; though the features were much collapsed, the face was no where divested of skin; the skin itself was of a chesnut brown colour; the brow was well shaped, though if any way defective, nar-

row; the nose, though slightly compressed, retained enough of its original shape to be recognized as Roman; the cheek bones were prominent; the mouth, most likely from the shrinking of the muscles attached to it, was wider than accorded with the general good proportion of the face; the space between the nose and the chin, especially between the nose and mouth, was also proportionably too distant. Independent, however, of these exceptions, the face was decidedly handsome. There appeared upon the chin not the slightest vestige of hair; but that upon the eye-brows was distinct, and finely arched; upon the scalp there was a profusion of silky golden hair, about two and a half inches in length. A small portion of the scalp accidentally removed, showed the skull with all the freshness of recent bone; having separated the lips about the eighth part of an inch, the fore teeth could be seen, remarkably white, and regularly shaped. One circumstance must have struck all who had an opportunity of witnessing this interesting examination, namely, the dissimilarity of the features to what we are led to believe were those of the inhabitants of Egypt, when the process of embalming was practised. But the knowledge that it was continued later than the reigns of the Ptolemies, and also that the Egyptian customs and habits were adopted and recommended by the Greek dynasty, will furnish a satisfactory solution to this appearance; and coupled with the account already given of the two mummies

of similar appearance at Dresden, infer that the practice among the naturalized Greeks was extensively followed. The scite where a mummy is found, would perhaps, when known, lead to some general conclusions that would be useful in deciding upon its character and its era; but in this case, the Grecian physiognomy, without all doubt, decides its being a Greek, and of the era of the Ptolemies.

The British Museum possesses a very fine mummy and ornamented case, taken from the catacombs of Sackarra, and presented, in the year 1722, to our national repository, by Captain Lethcuillier. The corpse itself is almost wholly enveloped in linen bandages, without any striking representations. The portrait of the deceased, according to the Egyptian usage, had probably been painted on plaistered linen above the face, but much impaired; and round the cheeks are still faint remains of a Hawk's or Eagle's wings, as is seen on many mummies. The face is truly Egyptian; the features much like those of a negro, but the complexion quite red. The length of the mummy is 5 feet 2 inches; and of the sarcophagus, 6 feet 3 inches, as the description of the mythological symbols upon the case are completely delineated by Alexander Gordon, in his Essay published in 1737; the leading details are extracted and condensed to furnish a subject of comparison, whereby the various decorations and symbols described in the mummies of the Dresden Gallery, may be appreciated and studied. On the top of the coffin is painted a female

figure, with a diadem round her head, her arms extended; in each hand she holds a sickle; under her arms are wings, divided into three rows of plumes, blue and light green; from her waist, she is clothed in a green garment; and from her head rises a round tutulus, on which is a globe painted green, encircled within a ring of yellow or light colour. This figure seems evidently to represent Isis, exhibiting her combined properties *in nature*, of which she was the goddess; for first, by the tutulus, she physically symbolizes the earth, of which the green globe is another symbol; the ring of light, represents the phase of the new Moon, and shows her to be the Moon also; from the head, two lappets hang down on the breast over the shoulders, painted with alternate stripes of yellow and deep blue. The necklace, or breast-plate, consists of twelve rows of symbolical ornaments; the second, fourth, and eighth rows, are the Lotus within alternate fields of deep blue and scarlet; the third, fifth, seventh, and tenth, are five leaves of the Persea plant, on a scarlet ground bordered with gold—this plant is peculiarly sacred to Isis, from the root having the heart shape, and the tongue like form of the leaf. The third kind of symbol in the eleventh row, are Poppies in bud and blossom; two of the remaining rows, tufts or tassels; and the last two, a row of pendants, representing three sorts of precious stones, emeralds, sapphires, and rubies. Immediately below the Ephod, is Isis, as the Earth or great Mother, with expanded

wings, divided into three rows of plumes, of blue, green, and yellow; from her neck downward, she is clothed in green; on her head, a red globe, and her black hair tied with a coronet of red. In the green colour is symbolized the verdure of the earth; in the three rows of plumes and globe, the four elements; the upper and lower, of deep blue, the air, because the earth, above and below, is surrounded by the blue air; the middle row, of pale green, the sea; and the red globe, the Sun, or element of fire. In the dark colour of her hair, Porphyry infers that it symbolizes the darkness; and in the sketch given of the mysteries by Apuleius, the form of this figure, as well as of the former, are exactly described. Next follows a twofold representation of death and judgment; the corpse appears stretched on the Lion couch. On the outer side stands a figure with the Ibis head, in his left hand he holds a golden cup, and with his right points to the left side of the body; this is probably the embalmer, with the cup of libation; and then follows a kind of square veil or phylactery; beyond this, on the front of the sarcophagus, is the representation of judgment after death. Osiris is here sitting on his throne, with the sceptre and flagellum, clothed in a yellow garment, without shade. The throne has in the under part uniformly the square of the red or fiery colour, to represent the Sun's absence; and the region of the dead, where the scene is laid. Two horns of gold, and the beard, identify him with the elder Bacchus of Diodorus; the four

intercessory deities, with the man's, Dog, Hawk, and Wolf's heads, stand before the face of Osiris, on the calix of the Lotus; a genius appears leading the soul before the judgment seat, when Thoth, or Mercury, with the Ibis head, seems enumerating before the supreme judge, the detail of the deceased's actions, supposed to have been weighed in the balance which appears in this symbolic scene; these scales are supported by a crooked post, like a tree, with two human figures, one on each side of the post; that on the right with the head of an Hawk*, the other on the left, that of a Wolf, symbolizing the good and bad principles; each, by pulling down the scales towards their own side, seem to claim the soul of the deceased for its own. Behind the throne of Osiris is a female standing erect, with wings consisting of three rows of plumes, one pointing downwards, the other elevated; in her hand is a small crook, and on her head a pale globe, in the middle of a crescent. This figure seems plainly to be Proserpine. Behind is another of the subordinate deities of the Egyptians, whose office was to drive away evil. At the entrance of the balance or judgment, is the figure of a voracious female animal, on a basement, the under square of a red or fiery colour; the mouth wide open, in the action of howling, and thus exhibits their Cerberus

* Dr. Hales, in his Chronology, says, "This deity was represented so early as Zoroaster's time, as having a 'Hawk's head,' expressive of his sharpsightedness, or all-seeing providence."

or Hecate; a goose's feather, or writing pen, is before her, alluding to the opinion that Proserpine wrote down on the posts of the gates of Hades, the names of those who were called out of life into another world. Over the first part of this symbolical picture, where the corpse is stretched on the Lion bier, Isis, with a tutulus on her head, is figured as Cybele on the earth, signifying that the deceased was in the state of death before judgment; over the other part of the picture, where the deceased is represented as judged, and consequently the soul landed in the place of its eternal abode, the image of Proserpine, in a human form, is placed. Beneath this emblematical picture are ten different compartments, bounded by yellow stripes or borders, whereon are sacred Egyptian characters, within whose compartments are contained the Genii Averranci, or intercessory deities; the Thoth, or Ibis; Horus, or the Hawk; the Wolf; Pthah, or Jupiter Ammon, with the Ram's head; and other symbolical figures. Immediately below these compartments are two square buildings, or gateways, with the Fox and sacred flagellum on each, as the guardian of the Grave.

On the back part of the coffin is represented a female figure standing erect, her black hair flowing down her neck and shoulders; parts of her body are naked; over her shoulders is a tippet of a red colour, with yellow and dark borders, fastened to a girdle that comes below her breast. She is dressed in a *party coloured habit*, yellow, red, and green, and

bracelets round her ancles and arms, her feet close to each other; round her head is a diadem of deep red, with a border of yellow, which supports a half globe, and the Hawk with the flagellum; before her is an hieroglyphical tablet. Porphyry explains this figure to be a symbol of the visible world; thus they represent the joining the feet as symbolizing the world's never changing place; the globe, its round form; and the party coloured garment, the various nature of the stars.

Thus Apuleius describes the Queen of Heaven, the Isis of the Egyptians, exactly as this form. The whole of the scene records the belief of the Egyptians in the immortality of the soul, of a future existence, and an intellectual judge. Diodorus says, lib. 1, pages 78, 79, "They pray to the gods of the infernal shades, to receive the deceased into the society of the righteous;" and Herodotus, in Euterpe, page 135, "The Egyptians were the first who asserted the soul of man to be immortal."

Throughout the whole subject thus presented, two objects are kept in view; in the first place, to demonstrate how truly deserving of our attention, are the most minute traces existing of Egyptian science, since it evidently possessed secrets of nature, of the highest importance; arcana well worthy of our research, and which, if discovered, might become sources of wonderful benefit; it, therefore, should

stimulate us to attempt their revival. The second point is to present a comprehensive view of the striking analogies in their sepulchral symbols, and paintings, thereby to deduce a fair analysis of their scope and aim, from whence alone we may hope, by a patient and candid spirit of investigation, to arrive at certain postulata, which may save many a painful labour in the examination, and advance our steps toward their ultimate developement.

The present attempt forms only a link in the process of a general investigation into the arts and sciences of Egypt, also what portion of them receive a full versification from their present existing remains: so replete is the subject with surprising circumstances of their knowledge and application of the metals; of their mechanical powers, and their arts of sculpture, painting, and dyeing, that they fully emulate, if not exceed, those extraordinary specimens we are so generally acquainted with in their mummies and sarcophagi, and which are particularly detailed in the foregoing pages: the utility of bringing those facts into one compendium, it is earnestly hoped, will plead for and excuse any deficiencies apparent in the performance.

THE END.

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